







PUBLISHED MONTHLY

PRICE TWENTY CENTS

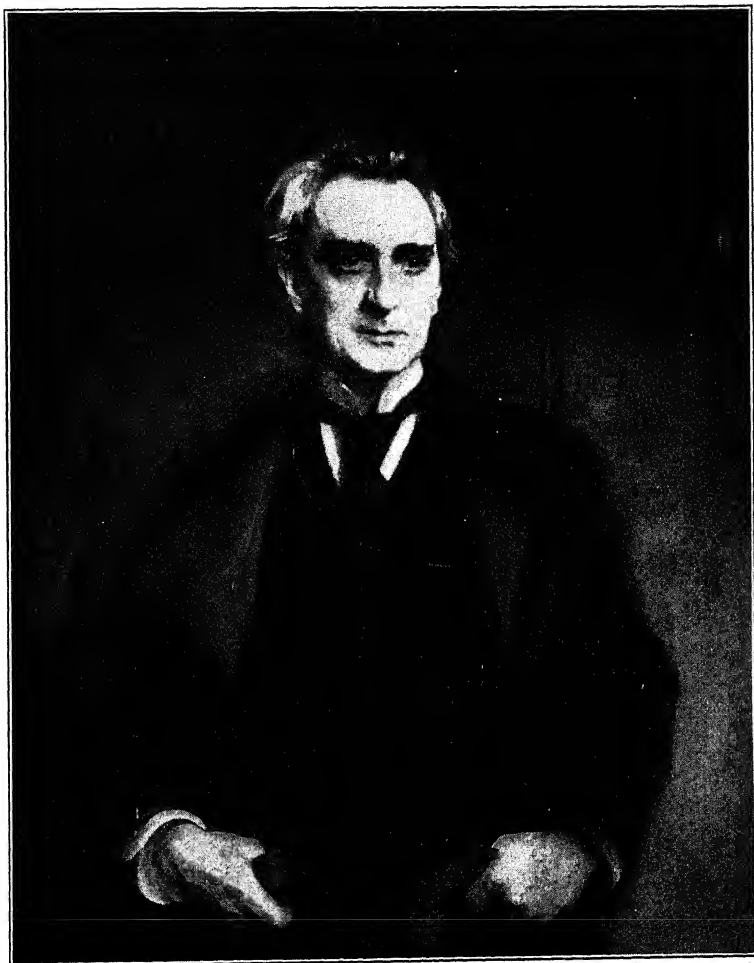
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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI

NEW YORK, JANUARY, 1926

NUMBER 1



Copyright, 1925, Executors of John S. Sargent

PORTRAIT OF EDWIN BOOTH (DETAIL)  
BY JOHN SINGER SARGENT  
LENT BY THE PLAYERS, NEW YORK

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER I  
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## THE ANNUAL MEETING OF THE CORPORATION

The fifty-sixth annual meeting of the Corporation of the Museum, composed of the elective fellows—Fellows for Life and Fellows in Perpetuity—will be held at the Museum on January 18, 1926, at 4 p. m. The report of the Trustees for the past year will be presented, and there will be addresses by the President and others.

## EXHIBITION OF COLLEGIATE ARCHITECTURE

The Association of American Colleges is to hold its annual convention in New York City in January. One of the sessions will be held in the Museum, on January 15 at 8 p. m., the subject for discussion being What the College may do to Create an Interest in and Appreciation of the Fine Arts.

That the members of the Association as well as the public may have an opportunity to learn what is being done throughout the country in the matter of collegiate building, an exhibition of drawings and photographs of projected or recently erected college buildings is to be shown in the Museum from January 12 through January 24.

This exhibition, which on account of the restricted space at our disposal must of necessity be small, will be shown in the corridor at the foot of the stairway from the Armor Gallery and in Class Room B adjoining.

## AN EXHIBITION OF CONTEMPORARY EUROPEAN INDUSTRIAL ARTS

A representative selection of objects from the International Exposition of Modern Decorative and Industrial Art which was held in Paris last summer, assembled and brought to this country by Professor Charles R. Richards under the auspices of the American Association of Museums, will be exhibited in the Museum from Monday, February 22, through Sunday, March 21. The material will comprise furniture, including ensembles by Ruhlmann, Sue et Mare, Paul Follot, Rateau, and Brandt, ceramics, representing the work of Decoeur, Delaherche, Lenoble, Serré, Buthaud, and others; glass and pâte de verre by Decorchement, Marinot, La-ligue, and Goupy; silver, inlaid metalwork, ironwork, rugs, woven pattern silks, printed cretonnes, and examples of printing and bookbinding.

The exhibition will also be shown in Boston, Cleveland, Detroit, Chicago, Minneapolis, St. Louis, Pittsburgh, and Philadelphia.

## THE SARGENT EXHIBITION

The Memorial Exhibition of the Work of John Singer Sargent, which consists of about sixty-two oil paintings, sixty water-colors and two drawings, has been chosen with a view to including available works which seem to give evidence of having particularly aroused the artist's own interest, and with a view, moreover, to show-

the New York public has seen little or nothing are the Luxembourg Gardens at Twilight, a landscape of Whistlerian subtlety and loveliness which Sargent painted in 1879 when he was only twenty-three, the brilliant jet and crimson half-length portrait of Mrs. James Lawrence, and the Boston Museum's famous Daughters of Edward Boit, painted only two or three years later. The Museum's own portrait of Madame



NONCHALOIRE—MADAME MICHEL

BY JOHN SINGER SARGENT

LENT BY MRS. CHARLES E. GREENOUGH

ing as many fine works as possible which the public has not had many opportunities of seeing. Thus we have been able to borrow from The Players the portrait of Edwin Booth, a superlative mellow work painted in 1890, and the Joseph Jefferson as Doctor Pangloss, portraits practically unknown beyond the membership of the club to which they belong. The Portrait of Mrs. Burckhardt and Daughter also has never been publicly shown.

Among the important canvases which were shown in the recent exhibition at the Boston Museum of Fine Arts but of which

Gautreau, which Sargent a few years ago called the finest thing he had painted, was, it will be remembered, painted as early as 1884 when Sargent was twenty-eight. His style in the early 'eighties is further seen in the piquant portrait of Robert Louis Stevenson and in the sensitive, dark Venetian scenes. Comparison of these with similar subjects painted some twenty-five years later reveals better than a study of his portraits the development of the artist's vision. How brilliantly the years brought out the sunlight in his painting is seen in such dazzling performances as

Dolce far niente and The Fountain—Villa Torlonia and in that amazing *tour de force*, Lake O'Hara. The accurate observation of subdued light in the Moorish Courtyard, painted apparently before sunrise, serves to enhance still further one's sense of satisfied confidence in the studies of brilliant Southern sunshine.

Such objective satisfactions are furnished in abundance by the water-colors, in which gusto, virtuosity, and accurate observation are raised to a pitch probably never achieved by another painter in this medium.

Whether it is through his water-colors or through his portraits that Sargent's fame is to survive rests with the future. In the present collection of his works the portraits shown are in various contrasting moods and tenses. There is the rollicking portrait of Mr. and Mrs. Phelps Stokes in the quaint costume of bicycling days and there is the noble, spacious portrait of Major Higginson. There are the brilliant society portrait of Mrs. George Swinton and the enchanting, feminine draperies of Madame Michel as well as the excruciatingly psychological studies of Henry G. Marquand, Egerton L. Winthrop, and Calvin S. Brice. There is the elegant distinction of such a portrait as that of Mrs. Inches and the solid objectivity of the portrait of Mrs. Edward L. Davis; there is the splendid appreciation of the elderly aristocrat in the portraits of Mrs. Iselin and Mrs. Endicott as well as the elusive charm of

children in such portraits as that of Kate Haven, a canvas painted in three hours and exhibiting the combination of happy virtuosity and dainty charm which one finds in some of the portraits of Fragonard.

The exhibition opened with a private view on January 4, 1926, and will continue through Sunday, February 14. It is placed in the large gallery, D 6, and the adjoining print gallery.

H. B. WEHLE.

### A GIFT TO THE EGYPTIAN COLLECTION

The seated statue of Sesostris I,<sup>1</sup> shown in figures 1 and 2, which has been received as a gift from Jules S. Bache, is a most valuable addition to the Museum's representation of Egyptian sculpture, both in its historical interest and as a work exhibiting in the highest degree the superb qualities of Middle Kingdom modeling. The head of the statue, which had been sculptured separately and doweled to the body, has



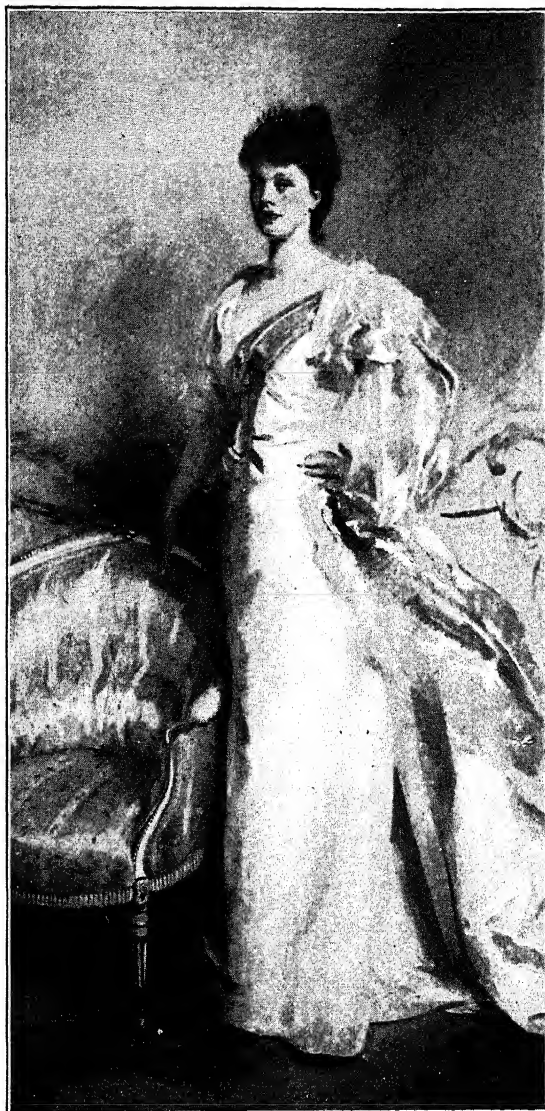
FIG. 1. MIDDLE KINGDOM  
STATUE OF SESOSTRIS I

been lost, but the statue is otherwise intact except for the fore part of the plinth which has been broken off.

The statue is of black basalt, about two-thirds life-size,<sup>2</sup> and represents the king as sitting on a cubical seat or throne with low, rounded back, his feet resting on "the nine bows," symbolic of his conquests of neighboring peoples. He wears the short skirt barely reaching to the knees, on

<sup>1</sup>Now exhibited in the Third Egyptian Room.

<sup>2</sup>The present height of the statue is 1.04 m. (41 in.), including the plinth.



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PORTRAIT OF MRS. GEORGE SWINTON  
BY JOHN SINGER SARGENT  
LENT BY THE ART INSTITUTE OF CHICAGO

the belt of which is inscribed his throne name, Kheper-ka-Rê. On his head was the *nemes* or striped kerchief, the ends of which may be seen resting on either shoulder. The two sides of the throne are decorated with similar designs: on each, two kneeling figures of Nile gods, face to face, one crowned with the lotus, the other with the papyrus, symbolic of Upper and Lower Egypt respectively, each presenting in his extended hands a cartouche containing one of the names of Sesostris (fig. 1). Above the design is an inscription in horizontal lines containing the titles of the king. On the back of the throne is a symbolic representation of the union of Upper and Lower Egypt, consisting of the hieroglyphic character meaning "to unite," about which are intertwined the lotus and papyrus.

Mr. Bache's gift has a further and particular interest as an addition to our collection in the fact that the statue represents the Pharaoh whose pyramid and temple have been the center of the Museum's excavations at Lisht during recent years and have yielded for our collection one of the most representative series extant of Middle Kingdom bas-reliefs. These are now exhibited in our Fifth Egyptian Room with reliefs from the pyramid temple of his predecessor, Amenemhat I.

Sesostris I was among those rulers of the early twelfth dynasty who developed the vast irrigation scheme which resulted in the reclamation of the basin known as the Fayûm, and it was there that the statue was found—a memorial, perhaps, to the part which he had played in the institution of this great project.

ALBERT M. LYTHGOE.

## COLONIAL PAINTED PANELING

There has been installed on the upper floor of the American Wing a fragment of painted paneling of the early eighteenth century which is a most interesting document of Dutch influence in Colonial America. The existing examples of Dutch

work of a decorative sort, dating as early as this paneling, are very rare. The fullest expression of the influence is found in the silver of the period, which is most adequately represented at the Museum in the Clearwater, Halsey, and Garvan collections. A painted kas in the room from Woodbury, Long Island, has been until now the only example of painted woodwork in the Wing which showed direct Dutch inspiration, since the proportion of this influence in the early furniture—and it is in some degree present—is not large. In this new paneling from Belle Mead, New Jersey, a different type of painted decoration is exemplified.

This section of paneling<sup>1</sup> is of the stile and rail type, simple beveled panels with raised fields. There are six vertical panels in the main section, with one

large panel across the top spanning the three groups below. The central panels form a door surrounded by a narrow applied moulding.

The striking thing about the paneling is its decoration. The stiles and rails are painted a very dark green, almost a black. On this are traces, which in some spots have almost disappeared, of fanciful decoration in yellow, the subjects and treatment of which are suggestive of Chinese lacquer, which undoubtedly formed the

<sup>1</sup>H. 99½ in.; W. 63 in.



FIG. 2. MIDDLE KINGDOM  
STATUE OF SESOSTRIS I



inspiration for this cruder attempt. The narrow quarter-round mouldings which surround the panels are a lighter gray-green or olive, while the narrow surface of the bevel is grained like wood in various shades of brown.

The fields of the vertical panels are

shell and introduces still another note of color.

The large panel above, which spans the whole section, is treated with a realistic scene of Elijah and the fiery chariot. The scene, which would appear to be a usual one, is in reality rarely represented in paint-



COLONIAL PAINTED PANELING  
EARLY XVIII CENTURY

cream color, on which compositions of vases or baskets with flowers growing from them are painted in pink, blue, yellow, green, brown, and black. These motifs are decidedly Dutch in character, reminiscent of some of the polychrome tile designs. The composition is elongated to fill up the panel. The narrow applied moulding which frames the door is painted to imitate tortoise-

ing. The panel is painted in a different manner from the decorative designs and is probably from another hand. This use of scenes from the Bible is characteristically Dutch, and among the tiles in the room from Woodbury, Long Island, is found a representation of the same subject, inspired, no doubt, from an earlier woodcut.

Just how this paneling was originally

used it is difficult to say. In all probability it formed part of a paneled fireplace wall, following the English rather than the Dutch form. In the usual type of high Dutch fireplace in which the back of the fireplace was formed by the wall of the room, such paneling as this would not have occurred.

Belle Mead, New Jersey, where stood the house from which this woodwork was taken, is about nine miles from Princeton. The Dutch influence had percolated far



FIG. I. STUDY FOR THE DANCE  
BY CARPEAUX

into the state, following the course of the rivers. "Through the valley of the Raritan, among the hills of Somerset and Hunterdon Counties were many homes of Dutch settlers who so stamped their individuality upon that portion of the State."<sup>2</sup> All through this part of the state Dutch names occurred and still occur, ". . . at Millstone<sup>3</sup> General Frederick Frelinghuysen, at Rocky Hill, Van Horns and Berriens. . . . Around New Brunswick—earliest known as Inian's Ferry—had settled a thrifty but conservative colony of Hollanders from Albany and its vicin-

<sup>2</sup> Francis Bazley Lee, *New Jersey as Colony and State*, vol. III, p. 69.

<sup>3</sup> Millstone being not many miles from Belle Mead.

ity."<sup>4</sup> The prevalence of this Dutch influence in New Brunswick, whence it radiated into the central part of the state, was remarked by Peter Kalm. On his way north from Philadelphia in October, 1748, he describes the houses of New Brunswick in considerable detail.<sup>5</sup> In June of the following year in his description of Albany and its houses he says: "A great number of houses were built like those of New Brunswick which I have described: the gable end being built toward the street, of bricks, and all the other walls of planks."<sup>6</sup>

We can therefore feel reasonably sure that in this rare section of painted paneling we have a document of the decorative efforts of the Dutch colonists in America, indicative of their taste not only in New Jersey but in New York as well, since the close resemblance between the exterior architecture of their houses must have extended to the architecture and decorative treatment of the interiors.

CHARLES O. CORNELIUS.

## JEAN-BAPTISTE CARPEAUX

"Snow has fallen continually since yesterday. The funeral ceremonies have just taken place in the midst of an immense gathering of people. Lille, Douai, and several other neighboring cities sent deputations from their schools of fine arts, painting, architecture, and sculpture. One did not notice the presence of members of the Institute. Carpeaux, in fact, did not belong to the Academy, and the famous funeral committee with M. Lefuel at its head did not have to disturb itself."

Thus wrote a representative of the press when, on November 29, 1875, he witnessed the tribute paid by Valenciennes to one of her greatest sons, the sculptor Jean-Baptiste Carpeaux. Fifty years have elapsed since Carpeaux's death, which makes it especially timely at the present moment to review some of the facts of his life and to call attention to two sculptures by him in this Museum. One of these sculptures has been in the Museum since

<sup>4</sup> Lee, *op. cit.*, p. 68.

<sup>5</sup> Peter Kalm, *Travels in North America*, p. 228.

<sup>6</sup> Kalm, *op. cit.*, p. 256.

1911 and is exhibited in Gallery 8 on the second floor; the other was acquired within the last year and is shown for the first time this month in the Room of Recent Accessions.

Jean-Baptiste Carpeaux was born on May 14, 1827, in Valenciennes, the son of Joseph Carpeaux, a mason, and his wife Adèle Wargny. His parents were very poor and his early education was received at the École des Frères in Valenciennes, where he learned to read and write very badly. "To make statues: the child Carpeaux had no other dream," says M. Chesneau in his life of the sculptor, and although this is doubtless an exaggeration yet we know that the desire to create showed itself in Carpeaux at an early date. When fifteen years old he was enrolled in the Petite École at Paris, where he remained throughout the years 1842, 1843, and 1844, supporting himself by placing his talent at the disposal of any one to whom it was of value and who would pay him for it. In 1844 he was admitted to the École des Beaux-Arts, where he studied successively with Abel de Pujol, Rude, and Duret. His dream in these years was of course the Prix de Rome, which after repeated efforts he finally won in 1854 with a typical neo-classic group, Hector Beseeching the Gods in behalf of his Son Astyanax.

Once in Rome Carpeaux threw aside the mantle of neo-classicism which he had until then worn unwillingly but of necessity. In 1861 he wrote: "I have passed seven years in Rome and have been vividly impressed by Michelangelo and Raphael, by the poets Dante, Tasso, and Petrarch. These masters have shown me divine nature in all its forms." Michelangelo was indeed the great influence of this period in the sculptor's life and the group, *Ugolino and his Sons* (1861), combines the anatomical exaggeration so characteristic of the great Florentine with the involved contortions of the Hellenistic school. The subject was chosen from the thirty-third canto of Dante's *Inferno*. It is interesting to note that in this same year (1861) was produced the delightful and powerful bust of Mme. de la Valette, wife of the French ambassador to the Vatican and Carpeaux's great friend and patroness. This was the first of

a long series of fine portrait busts (those of Gérôme, Garnier, Dumas, Laborde, and Mme. C. are especially masterful) in which to the decorative quality of mid-eighteenth-century French sculpture is welded the feverish and nervous alertness of the real Carpeaux. The bust of Mme. de la Valette anticipates the future at this time when the sculptor had not yet emerged from his period of student eclecticism.

In 1862 Carpeaux was back in Paris mak-



FIG. 2. STUDY FOR THE DANCE  
BY CARPEAUX

ing the acquaintance of many people who were to prove valuable patrons to him. It was at this time that he was introduced to Napoleon III. The Imperial France of the Tuileries (1864), in which the recumbent figures of Agriculture and Science are taken with little modification from the Medici tombs, shows the Michelangelesque influence which was ever recurrent in Carpeaux's work. But the *Flora* of the same year, also designed for the Tuileries, reveals to us the real contribution that Carpeaux made to the evolution of sculptural style. The *Flora* and *The Dance*, the latter dating to 1869, are the two works which must be studied if one would understand Carpeaux, the innovator. His other important work, *The Four Quarters of the Globe*, in the Lux-

embourg Gardens (1872) is less consequential, less epoch-making.

To discern better the real Carpeaux let us analyze the *Flora* and *The Dance*. In the first of these groups the crouching *Flora* surrounded by playful putti holds with extended arms a garland of foliage and flowers above her head. Noticeable at once is the strong play of light and shade achieved by breaking up surfaces with bosses and cavities and by unusually deep undercutting. This indeed is one of the two great contributions of Carpeaux who, for the first time in the history of sculpture, put *chiaroscuro* to its fullest use. The other characteristic of the *Flora* is the ecstatic, feverish nervousness which permeates the frankly sensuous figure of the woman and the frolicking children around her. These figures do not look into the future, nor do they remember the past. To say that they lack depth or soul or personality would be beside the point. They are the very embodiment of free, unrestrained momentary existence, of the joyous Bacchic interpretation of life. Individuality and any suggestion of the power of coherent thought were relegated to the background by the sculptor, who was intent upon an idea which could be conveyed only by the use of unthinking types.

The analysis of the *Flora* applies as well to *The Dance* on the façade of the Paris Opera. This famous group, with its central figure of a youth holding aloft a tambourine and encircled by dancing maidens, is the very essence of vitality and electric excitement. The central figure rises from the midst of its dancing companions with all the spontaneity of a musical improvisation. What joy is expressed in these feverish faces, so intent upon the single thought of their dance that they seem not to be thinking at all!

The two sculptures by Carpeaux owned by the Museum are studies for *The Dance*, although neither was ultimately used. Both are terracotta busts of maidens, with vine leaves twined in their hair. That which came to the Museum in 1911<sup>1</sup> (fig. 2)

<sup>1</sup>Exhibited in Gallery 8 on the second floor. Inscribed on the left shoulder; J-B  $\approx$  C. Height, including wooden base, 16 in.

is the quieter of the two. Its subject has turned her head to the right and gazes downward with a vague suggestion of weariness and sadness, possibly from a subconscious knowledge of the inevitable shortness of her dance. Yet still she smiles, not knowing the reason for her own *tristesse*. The other bust<sup>2</sup> (fig. 1) radiates happiness and life. The girl tosses her head with open mouth and smiling eyes. The leaves in her hair are blown about in the whirl of swift movement. She is at the very height of her ecstasy. For the moment her dance will never end.

PRESTON REMINGTON.

## A SPANISH DRESS

A recent acquisition to the Museum collection of costumes is an embroidered Spanish dress of the late sixteenth century (fig. 1), on exhibition in Gallery H 22. To this costume, made for a child of between ten and twelve years of age, an interesting analogy in period and style is found in the portrait<sup>1</sup> (fig. 2) by Alonso Sanchez Coello of Isabella Clara Eugenia, daughter of Philip II of Spain and his third wife, Isabella Elizabeth de Valois, probably painted when the Infanta was at least twenty years of age—that is to say, about 1586.<sup>2</sup> Comparison of the one with the other will reveal minor differences, but in the main, the cut of the bodice, the character of the embroidery, and especially the hanging sleeve (fig. 3) serve to show their kinship. To be sure, the Infanta's gown is apparently composed only of two parts—bodice and skirt—while the Museum costume adds to these an embroidered coat-like garment, open down the front, called a *redingote*. In fact, the dress is what Vecellio, whose *Costumi Antichi e Moderni* was first published in 1590, describes in the words of Racinet's transla-

<sup>2</sup>Shown in the Room of Recent Accessions. Inscribed on the back: Au Docteur de Castellet, Souvenir J-B.  $\approx$  Carpeaux. Height, including marble base, 20 in.

<sup>1</sup>Collis P. Huntington Bequest. Acc. no. 25.110.21.

<sup>2</sup>The Infanta was born in 1566, and as Coello died in 1590 the painting probably was executed between 1586 and 1590.

tion as "la grande robe en redingote qu'elle était brodée d'or et de soie."<sup>3</sup> The skirt is bell-shaped and its stiff contour is in marked contrast to the soft folds of fifteenth-century costume. The close-fitting bodice is slightly pointed and edged with a short skirt in the nature of a ruffle. The embroidered satin redingote falls to the hem of the underskirt, its most important feature the hanging or open sleeve (fig. 3).

This type of sleeve is of particular interest. Contemporary portraits bear witness that, although it is especially characteristic of the elaborate yet severe Spanish style of dress of the period, the hanging sleeve is found often in Italy, where Spanish influence, due to Spanish political domination, was at this time strong. As might be expected, it is less frequently met with in the costumes of contemporary France, where Catharine

de' Medici was the arbiter of fashion. This type of sleeve is not a sudden innovation in the sixteenth century, for it evolves from the mediaeval conception of the sleeve as a separate article of dress that was tied or pinned to the chief garment at the shoulder. Enlart<sup>4</sup> in his volume on mediaeval costume says that the commercial books of the brothers Bonis at Montauban show that from the first part of the

fourteenth century many sleeves were sold separately. Moreover, we find that it was the quaint custom of the mediaeval lady to detach her sleeve from her tunic and present it as a souvenir to her knight, who wore it on his arm, or carried it as a banner. Mediaeval sculpture<sup>5</sup> and Italian paintings of the fourteenth and fifteenth centuries

reveal many and various illustrations of the evolution of the hanging sleeve.<sup>6</sup> The sixteenth century, however, sees the culmination and perfection of this curious fashion. Always richly decorated with embroidery and jewels, it becomes at this time a veritable symbol of royal and courtly costume.

Apart from this sleeve, the embroidery of the entire costume is of extraordinary interest and beauty, even at a time when Spain was famous for her embroideries. As its character differs on each of the three

parts of the costume, it is best to consider them separately. The redingote of gray satin has a small all-over pattern similar to designs found on silks and velvets of the late sixteenth century. Apparently the design, which has been impressed or stamped upon the surface, served as a guide for the gold embroidery, for upon the outlines of the pattern the gold thread has been



FIG. 1. SPANISH COSTUME  
LATE XVI CENTURY

<sup>3</sup>A. Racinet, *Le Costume historique*, vol. IV, Europe XVI C: Fin du XVI siècle et début du XVII—Costumes des dames.

<sup>4</sup>Enlart, *Manuel d'archéologie française*, vol. III, p. 62.

<sup>5</sup>*Ibid.*, vol. III, p. 46. Sepulchral effigy of Philip, brother of St. Louis, at Saint-Denis, from the second half of the thirteenth century.

<sup>6</sup>E. P. Calamandrei, *Le veste delle donne fiorentine nel quattrocento*, Florence, 1924, pls. IX, XI, XV, XXXIII, XXXIV, XXXV.

couched. The embroidery has not been completed, leaving practically the entire back with only the impressed surface.<sup>7</sup> The bodice, which has been couched in gold upon satin and embroidered in colored silks in satin stitch, suggests, in the bold leaf scrolling of the design, seventeenth-century workmanship. Moreover, the bodice is far more worn than the other portions of the costume. From time to time the satin has been replaced by odd bits of silk; in



FIG. 2. PORTRAIT OF ISABELLA CLARA EUGENIA BY COELLO

fact, the center of the back of the redingote has been cut away and the material used to mend the bodice. It is therefore possible that the bodice did not belong to the original costume.

Undeniably the most beautiful and richly decorated part of the dress is the skirt. Mauve embroidery silks cover a ground of canvas over which couched gold thread forms an all-over design suggesting the reversed C scroll. Adding richness and character, there appears couched upon this a

<sup>7</sup> A fragment of sixteenth-century green satin (probably from a doublet) in the textile collection of the Museum reveals a similar technical process.

motif common in the Renaissance, the partly pruned branch, which in its conventionalized, graceful contour, as in this case, has the appearance of an initial. The same motif, but incorporated in the scrolling design of the border, is to be seen in an altar frontal<sup>8</sup> in Gallery F 8. Again, it may be seen on a set of embroidered vestments exhibited in Gallery F 7.<sup>9</sup> To return to the costume. The hem and the middle of the front of the skirt are embellished by five bands of embroidery in gold and colored silks in a meandering design of conventionalized-grape leaves and the pruned branch, the bands being alternated by rows of galloon trimming. Designs similar to this may be found in pattern books of the period.<sup>10</sup> It is, however, of particular interest to note that in Alonso Sanchez Coello's painting of the Infanta Isabella and her sister as children<sup>11</sup> the embroidery of borders similarly disposed upon their dresses is as nearly identical in design with that on the Museum dress as one could hope to find.

Indeed, examination of contemporary portraits in Spain leads one to believe that the Museum dress represents the type of court costume of the second half of the sixteenth century—particularly from 1580 to 1600. The belief is strengthened by the many contemporary portraits in the passageway from the Uffizi to the Pitti Palace at Florence, of unknown ladies of the court of the Grand Dukes of Tuscany. There the Spanish bond had been firmly established when Eleanor of Toledo, whose cold and melancholy features are familiar in Bronzino's portrait, married Cosimo de' Medici, the first Grand Duke of Tuscany. Among the portraits which line the walls of this passageway, mention may be made of two which not only closely approach the Museum costume in style, but are of the few to which an approximate date may be assigned. Of these, the first is of Joanna of

<sup>8</sup> French, or Italian, late XVI–early XVII century. Acc. no. 08.287.2.

<sup>9</sup> French, XVI century. Acc. no. 16.32.331.

<sup>10</sup> J. Foillet, *Musterbuch*, 1598. Berlin, Wasmuth, 1883.

<sup>11</sup> Prado Gallery, Madrid. Painted about 1576.

Austria,<sup>12</sup> first wife of Francis I de' Medici, Grand Duke of Tuscany, painted about the time of her death, in 1578. The second, that of Christine of Lorraine,<sup>13</sup> painted a year or two after her marriage in 1589, shows her in what is described as her court costume.

There are further questions which the present state and condition of the dress arouse. The incompleteness of the redingote leads one to suspect that it was never worn by the child for whom it was probably intended. Evidences of candle grease on the front of the skirt suggest that the costume may have been used at one time as an altar figure.

ELEANOR B. SAXE.

### HISTORIC LACES AND EMBROIDERIES

The laces and embroideries that have been assembled in the special exhibition arranged in Gallery H 19 comprise those of the Museum collection that were once associated with royalty, and also a number of pieces from private collections shown at the Cartier Galleries last month under the auspices of the Needle and Bobbin Club. With these have been combined photographs and prints of famous portraits of the various personages represented.

On entering the gallery from the rug corridor, the cases opposite on the north wall display two flounces of exceptional interest. The one on the left is the trimming of an alb or a rochet in bobbin lace, the so-called point d'Angleterre, designed with a splendid pattern of rococo banding that frames a decorative peacock alternating with an ornamental basket motif—a type of pattern dating from the first quarter of the eighteenth century. This flounce, from the collection of Gustav Adolf, Prince of Hohenlohe-Schillingsfurst, cardinal priest at the Vatican under Pope Pius IX, was lent to the Museum in 1918 by the late Mrs. John E. Parsons, who at the same time lent the interesting piece of bobbin lace designed with the papal tiara and the

keys of Saint Peter, probably from the collection of the same cardinal.

Above these two pieces hangs an embroidered vestment, a piece made for René II, Duke of Lorraine, who married Philippine de Gueldres in 1506. This was preserved originally in the treasury of the hospital of Joinville (Haute Marne), an institution formerly under the protection of the dukes of Lorraine. The embroidered arms are those of the dukes of Lorraine



FIG. 3. DETAIL OF HANGING SLEEVE OF SPANISH COSTUME

combined with those of Gueldres and Penthievre.

Below, the small table case contains two important pieces of early Italian needlepoint. The first, lent by Mrs. Gino Speranza, is a fragment of a chalice veil worked in punto in aria, which includes in its design the crowned eagle and phoenix of the Borghese arms supporting a central medallion with the Agnus Dei. The second, a strip of similar needlepoint lent by Richard C. Greenleaf, bears the arms of the Smerducci family.

At the right, the case on the north wall contains a splendid flounce of point de France with the large hexagonal mesh edged with picots, termed by the French

<sup>12</sup>Reproduced in C. F. Young, *The Medici*, vol. II, pl. LXIII.

<sup>13</sup>*Ibid.*, vol. II, pl. LXX.

"grandes brides picotées," which was developed under the Colbert regime and also used in laces during the early part of the following reign. Beautiful as are the technique and the pattern of this piece, its greatest appeal to the imagination lies in the crowned letters M L, indicating that the work was designed for Marie Leczinska, the queen of Louis XV. This piece has an interesting history. It was offered to the Museum in 1913, but the price was prohibitive and it was regretfully declined. Surviving the German occupation of Belgium, the lace reached America after the war. It is lent by the present owner, H. Walter Blumenthal.

The lace panel above this flounce is a modern reproduction of a piece owned by the Crown of Italy. It is the work of the Venetian lace school, the Scuola Merletti Burano, and was presented to the Museum by Mrs. Edward S. Harkness. Below is a garniture of bobbin lace, a slightly later type of point d'Angleterre than that shown in the adjoining case, which combines in its pattern delightful miniature figures among which appear a royal ballet dancer poised beneath a blazing sun motif, a mounted horseman resembling the equestrian statue of Louis XIV by Girardon, and pages bearing falcons. Beside this may be seen a cuff of point de France from the Blackborne Collection, designed with the interlaced L's of Louis XIV and the peacock, a device also used by this king. The fans in this case are from the Lazarus Collection, and the photograph is from the Van Loo portrait of Marie Leczinska, who is portrayed in a costume trimmed with point de France such as is shown in the small table case, which contains as well an exquisite wedding fan with sticks of carved ivory mounted with beautiful point d'Argentan of the same period, formerly the property of a princess of Orleans, now lent by DeWitt Clinton Cohen.

Perhaps even more interesting is the group in the adjoining case on the east wall where a beautiful color print of the Le Brun portrait of Marie Antoinette lends an added charm to the three splendid flounces of Brussels *Angleterre à brides* that once belonged to the family of that

unhappy queen. The first is the lace of her grandmother, representing the highest type of Flemish work produced in the early years of the eighteenth century. The motifs of its beautifully balanced pattern indicate that it was designed at the time of the marriage of Elizabeth of Brunswick and the Duke of Brabant, Charles III, in 1708<sup>1</sup>—the medallion portraits of the royal couple with the Austrian crown surmounting arrow-pierced hearts united by a linked chain motif beneath gracefully festooned drapery; at one side a spread eagle approaching a blazing sun, a symbol adopted by several scions of the nobility in the seventeenth century<sup>2</sup>; and the interlaced letters C E, Charles and Elizabeth, framed by addorsed bird-forms that alternate with groups of musical instruments and trophies. Another length of this flounce, originally preserved in the church of Tervueren near Brussels, closely associated with the court of Brussels, is now in the Musée Cinquantenaire.

A length of narrower lace of the same pattern has similar medallion portraits and the monogram of Maria Theresa, daughter of Charles III and mother of Marie Antoinette. Both of these pieces are from the Museum collection.

The third piece, also from the imperial coffers of Maria Theresa, is a flounce lent by Mrs. Albert Blum, which has an ornate pattern designed with a spread eagle surmounted by the crown of Austria beneath a baldachino with draperies raised by cupids bearing smaller crowns. A second imperial motive is the Order of the Golden Fleece with its pendent lamb.

In the small table case directly below this large wall panel may be seen an embroidered bodice from the wardrobe of Marie Antoinette, and some exquisitely dainty Brussels applied lace with a pattern of delicate leaf motifs and a field semé with dots.

For the other case on the east wall a

<sup>1</sup>Van Overloop, *Dentelles Anciennes*, Brussels, 1912, pl. XXIII.

<sup>2</sup>Giles Sadeler, *Symbola Pontificum*, Frankfurt, 1601, p. 86. Cf. symbol of Aloysius Gonzaga, Prince of the Holy Roman Empire and Marquis of Castiglione and Solvarini.



similar arrangement has been followed. In this the Le Brun portrait of the children of Marie Antoinette holds the central position, beneath which is set an exquisitely embroidered jacket said to have been worn by the little Dauphin, which is lent by Mrs. George Blumenthal. This case also holds the christening robe and little coat of Brussels applied lace from the court of Spain, presented in 1906 by Mrs. William K. Vanderbilt; a beautiful cap-crown of Flemish bobbin lace once owned by Queen Charlotte, wife of George III; and a pair of lappets worn by Anna Plunkett, a beautiful Irish lass, when she was presented to George IV at the time of a reception given to His Majesty by the City of Dublin. The fan in this case, which bears the arms of the King of Spain, Ferdinand VI, and those of Marie Madeleine, Princess of Portugal, was a gift from the court of France at the time of the marriage of this royal couple in 1759. The fan is lent by Mrs. Albert Blum.

The small case here is reserved for a delicate fragment of Brussels lace from a dress of the Empress Josephine. The design is of laurel leaves arranged in narrow stripes with the Napoleonic bee filling the intervening spaces. The motifs are worked in silver thread and these are applied on a mesh of hand-made net. This filmy bit of thread-work, replete with tragic memories, is placed between portraits of Napoleon and his Empress, from the Versailles collection.

The adjoining case on the south wall holds an exceptionally beautiful work of the Empire period, said to be the wedding veil of Marie Louise, the second wife of Napoleon. The exquisitely fine hand-made net powdered with the Napoleonic bee is finished on two sides with a border of laurel leaves, the initial M surmounted by the imperial eagle and crown appearing in the corner of the field. The net of which this ground is made is the greatest achievement of the bobbin lace-makers' art. When examined with a strong glass each small hole is found to be hexagonal, with two of the sides braided and four twisted; the thread is of cobweb texture of a quality which has never been surpassed and which

is no longer attainable. The mesh is made in narrow strips about an inch in width and afterwards joined by a stitch which the Belgian lace-makers term the "point de raccroc."<sup>3</sup> At one side of this case has been placed a photographic detail from Rouget's Marriage of Napoleon and Marie Louise in the Versailles collection. On the opposite side is shown a color print of David's Napoleon Crossing the Saint Bernard, also from the Versailles collection, above which appear the Napoleonic arms worked in the finest bobbin technique of the Mechlin type, a piece lent by Richard C. Greenleaf.

In the table case below, two pieces, also Napoleonic, hold the attention; one of these is an exquisite Brussels fabric in which the interlaced initials of Marie Louise alternate in laurel wreathed circles with the bee motif, all worked in the finest needlepoint and applied on hand-made mesh. This interesting piece is lent by Mrs. Herbert L. Satterlee. Another piece in this case, possibly of a slightly later date than the Marie Louise lace, is a strip of needlepoint lent by Mrs. Albert Blum; in this several scenes from the life of Napoleon are illustrated: his coronation, and the figure of the infant King of Rome over which hovers the imperial eagle bearing the crown of the Empire. These two pieces are supplemented by a photograph of the charming portrait of Marie Louise with the King of Rome.

The corresponding case at the opposite side of the door holds the Hapsburg lace, a veil that according to documented evidence has graced the brides of three generations of the Viennese court. The first of these was the Empress Elizabeth, who became the bride of Francis Joseph of Austria in 1854. It was afterwards worn by the Belgian princess Stephanie when she was married to the Crown Prince Rudolphe in 1882 and by her daughter, the Archduchess Elizabeth, at the time of her marriage to Otto Wingschraetz—a group of royal personages whose history is crowded with misery and disaster. As a feat of lace-

<sup>3</sup>Madame Paulis, Note on the Lace Industry in Belgium in the Nineteenth Century. *Bulletin of the Needle and Bobbin Club*, vol. 7 (1923), no. 1, p. 25.

making, this work represents the high-water mark of Brussels needlecraft as it was developed in the early years of the nineteenth century. In earlier days the bobbin lace of Flanders was without a peer, while the needlepoints of Venice and those of France were surpassed by none. In this piece, however, the Belgian workers record a skill quite as perfect as that of Venice in the days of her greatest achievement, and the exquisite delicacy with which the arms of the Hapsburgs are portrayed reflects the patient toil and conscientious effort toward the attainment of high ideals that were so marked as characteristics of the finest lace-makers of bygone days. A piece such as this would have been made by a number of workers, each doing a detail in which she had attained a perfected technique, the different details being afterwards assembled and filled in with the needlepoint mesh. This monumental work is lent by Mrs. E. F. Hutton, who has also kindly lent the beautiful needlepoint flounce recently described in the BULLETIN and now on exhibition in Gallery H 18.

Of this same delicate technique are the two handkerchiefs in the table cases nearby. One, in needlepoint, has the arms of Belgium and those of Austria alternating with the interlaced initials of Marie Henriette of Austria and Leopold II, who were married in 1853; formerly in the collection of the Princess Louise, daughter of Leopold II, this piece was purchased by the Museum in 1921. The other handkerchief comes from the same collection and has the same monogram and crown in marvelously difficult bobbin technique. This was presented to the Museum by the Needle and Bobbin Club in 1924. In these cases are also displayed three beautiful Valenciennes lappets from the collection of the Empress Eugenie, lent by Mrs. DeWitt Clinton Cohen.

One of the outstanding features of the Museum collection is the splendid flounce of Brussels applied lace of the finest quality, the trimming of an alb or a rochet designed for the coronation of Charles X in 1824 and worn on that occasion by Cardinal de la Fare, Archbishop of Sens and Auxerre. In this lace the crowned initial of the King

is combined with ecclesiastical flora, the lily, wheat, and grape-vine, in a beautifully balanced pattern of exquisite bobbin work with details in needlepoint applied on a hand-made mesh similar to that found in the Marie Louise veil. This lace was acquired at the time of the Fiftieth Anniversary Exhibition of the Museum, in which it was first displayed.

The laces will remain on exhibition through February

FRANCES MORRIS.

## THE WOODCUTS OF DAUMIER

Picked up one at a time during a series of years and individually of such comparatively slight importance that few have justified more than the merest passing mention in the BULLETIN, there has gradually been brought together in the Print Room a little group of books illustrated with woodcuts by Daumier that is not without its very real interest for such people as take the nineteenth-century woodcuts seriously as works of art. As a medium for book illustration, the woodcut after having held the floor in the fifteenth century and rivaled engraving in the sixteenth, declined almost to obscurity in the seventeenth and eighteenth, but came back once more into its own in the nineteenth century. Adapting itself so easily to caricature, the century in France is marked by the drawings upon wood of such notable delineators of life and manners as Grandville, Victor Adam, Traviès, Emy, Gavarni, Monnier, and one of the greatest of all illustrators and caricaturists—Honoré Daumier.

It is surprising that so few of the many who have recorded the works of Daumier have given much space to his woodcuts, all being concerned for the most part with his paintings or with the lithographs which appeared in the two Paris dailies, *La Caricature* and *Le Charivari*, by which he earned his daily bread. Yet in the medium of the woodcut Daumier was surely at his best. Dropping for the moment the political ferment of the day with its attending choleric attack upon some high dignitary of the law or, at Philipon's request, upon

Louis-Philippe himself, Daumier took his material from life about him in the Paris streets and suburbs. Intimate and friendly, for all the touch of malice behind them, the little vignettes decorating the pages of *Les Français peints par eux-mêmes*, *Muséum Parisien*, *La Grande Ville*, *Némésis Médicale*, and *Le Prisme* (1840-1842) have a spontaneity and freedom that must necessarily have been lost in the daily grinding out of the famed lithographs. Their

other with an unsurpassed eloquence. Daumier has put his finger upon all the bathos and pathos in ordinary living. Ineffably amusing is the cut from *Le Monde Illustré* of the family walking through the Egyptian galleries of a museum and, as all three gaze up at a wall-relief depicting a row of animal-headed deities the wife exclaiming, "No, the Egyptians were not beautiful." Through a series of incidents created by Daumier and afterwards used



WOODCUT BY DAUMIER  
FROM *LA GRANDE VILLE*

greatness lies in something more than such attributions of quality as good drawing, technique, brilliancy, and other phrases of print description. Finding drama in the most casual goings and comings of the people about him, Daumier, drawing his social caricatures with an uncompromising hand, shows an amazing, almost psychic penetration into the very soul of the many layers of society of the time.

Caustic, satirical, with startling directness he seems so easily to catch the spirit of each of his types. The complacent, wealthy bourgeois, stuffy city official, and unctuous bill-collector are just that—nothing more. He depicts the struggles of the lower classes for existence and with each

to illustrate Paul de Kock's *La Grande Ville*, one can follow the daily life of the bourgeois Parisian from his rising in the morning, his toilet, his way to business or morning promenade, the pause at noon in the garden of the Palais Royal to set his watch by the report from the little cannon, through his afternoon amusements in the Champs Elysées and Bois de Boulogne, to the evening at the theatre and his retiring. In sharp contrast to this smug, well-fed middle class, there are in the same volume the lodging-house inmates at four sous the night. The drawing of the shabby little man sitting on his mattress, back against the wall and smoking his clay pipe, his hat and slippers on the floor beside him while

all around him sleep the other "guests," is nothing short of masterly! Rümman in his catalogue sentimentally speaks of these illustrations as the "Sunshine and Rain in Life."

In the *Némésis Médicale*, Daumier helps the author, François Fabre, to take a fling at the whole medical profession from the worthy M. D.'s and *sages-femmes* to the charlatans on their soap-boxes. He depicts crowds swarming into the gates of an

Although of the last century, Daumier can not be held to his period. Not only did he exert a powerful influence upon his contemporaries and immediate followers, for example, Millet and Delacroix, but he continues to be a fertile source of inspiration. He is too great to be anything but eternal and universal. The illustrations of these little books have as much appeal as though they were done by one of our present-day cartoonists. Take the drawing



WOODCUT BY DAUMIER  
FROM *LA GRANDE VILLE*

Orthopedic Institute, the gruesome ravages of a cholera-morbus epidemic, and the strutting father having the strangely shaped head of his infant prodigy examined by a phrenologist. Will he tell the fond parent that it is not an indication of genius as he has supposed but probably criminal tendencies? And so Daumier goes on through his astounding medley of types. Sympathetically, almost tenderly it seems at times, he produces with amazingly simple treatment his powerful studies of physiognomies. With what whimsicality he has drawn the two street musicians in *Le Monde Illustré* or the poet writing in bed in his attic or the groups of art-lovers in the galleries and auction rooms.

for *Le Bourgeois Campagnard* by Frédéric Soulié—the little man in carpet slippers, rake in hand, looking over his spectacles, could easily be one of the droves of commuters in New Jersey or Westchester measuring the sprouts in his own garden against those in his neighbors'. If one replaces the topper by a felt or straw hat in another illustration, one has a man of the twentieth century sitting with his wife on the ridge of a hill gazing out upon rolling fields and turning over in his mind—even as you and I—whether or not life in the country would be as peaceful as this one afternoon of an excursion from town.

Historically these little vignettes are of an importance that is out of all proportion

to their size, as can be seen by any one who has looked into the origins of the contemporary revival of the woodcut in France. The modern movement owes its impulse to Lepère, probably, more than to any other one or many men, and as has been pointed out, he found much of the inspiration for his technical innovations in the woodcuts which Daumier designed in the late thirties of the last century. It

is even believed by a few who are acquainted with the material that nothing done on the wood since the days of Durer and Holbein is of greater merit, or possessed of stronger lasting qualities. That such an opinion should be possible only goes again to show that the nineteenth century still remains the least known of all centuries in the world of prints.

MARGARET H. DANIELS.



WOODCUT BY DAUMIER  
FROM LA GRANDE VILLE

## ACCESSIONS AND NOTES

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**A COURSE IN STORY-TELLING.** Beginning in February, Miss Chandler will give a series of conferences on the art of story-telling with the collections of the Museum as the sources of inspiration. This course is open to teachers, librarians, and others who wish to gain some insight into this means of winning and holding the attention and interest of the child.

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**GREEK ATHLETICS.** A little pamphlet on Greek Athletics<sup>1</sup> has been published by the Museum and is now on sale at the Information Desk. It contains seventy-eight cuts, reproductions from vases, sculptures, and coins, illustrative of various aspects of Greek athletics (palaestra and gymnasium, the pentathlon, boxing, the pankration, the horse-race, the chariot race, ball games, hoplomachy, prizes), with brief explanatory legends and comments introductory to the different sections. This material, first shown as an exhibition,<sup>2</sup> was assembled by Christine Alexander.

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J. B.

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Morante, who worked at Madrid in the first half of the seventeenth century. They are specimens of cursive lettering, surrounded by decorative calligraphic drawings of plants, birds, and beasts. The type of lettering is familiar, but it is rarely seen performed with such swaggering ease. Little enough is known of these "copies" by Diaz, which seem to be of the greatest rarity, and the bibliographies and *Kunstlerlexica* give little or no help as to either them or their maker. Cean Bermudez refers to the publication of parts of Diaz's *Instrucción de Principes* in 1623, 1624, 1629, and 1631—and neither Nagler



WOODCUT DESIGN  
BY DIAZ MORANTE

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AN INTERESTING LOAN. The contents of an Early Cycladic tomb—three marble statuettes and two copper daggers—have been lent to us anonymously and are exhibited in the First Room of the Classical Wing. Their importance lies in the fact that they bring before us the early culture of the Cycladic Islands of the first half of the third millennium B. C., before Minoan and Mycenaean influence revolutionized artistic conceptions. The statuettes are of the crude, primitive type regularly found in these early tombs<sup>1</sup>; while the daggers are more finished both in design and workman-

<sup>1</sup>Length, 13 feet, 4½ inches. Height, 20 feet, 3 inches

<sup>1</sup>Cf. Tsountas, *Κυκλαδικά*, 'Εφημερίς Ἀρχαιολογική, 1898, pl. 10, 1-4

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BY DIAZ MORANTE

nor Thieme-Becker throws any further light upon the question, though Nagler is good enough to repeat for us Cean's story that either Diaz or his son, being able to write with both hands at once, was carried before the Inquisition as a sorcerer. Three of our prints are dated, respectively, 1627, 1628, and 1630. W. M. L., Jr.

AN INTERESTING LOAN. The contents of an Early Cycladic tomb—three marble statuettes and two copper daggers—have been lent to us anonymously and are exhibited in the First Room of the Classical Wing. Their importance lies in the fact that they bring before us the early culture of the Cycladic Islands of the first half of the third millennium B. C., before Minoan and Mycenaean influence revolutionized artistic conceptions. The statuettes are of the crude, primitive type regularly found in these early tombs<sup>1</sup>; while the daggers are more finished both in design and workman-

<sup>1</sup>Cf. Tsountas, *Κυκλαδικά*, 'Εφημερίς Ἀρχαιολογική, 1898, pl. 10, 1-4

ship, suggesting that the arts of war occupied a prominent place with these early people. The unbroken dagger was originally inserted in a handle to which it was fastened by four rivets, one of which is still in place. The objects are said to have come from the island of Ios (between Naxos and Thera).  
G. M. A. R.

**A PERSIAN SIXTEENTH-CENTURY RUG ON LOAN** Through the courtesy of George F. Baker the Museum is able to exhibit (in Gallery D 3) as a loan a very fine and unusual Persian animal rug of the middle of the sixteenth century. The design and workmanship are of superb quality and represent the best period of Persian rug weaving. Special attention should be called to the fact that gold and silver threads are richly employed. The design consists of floral motifs, cloud bands, and animals partly enclosed in medallions differing in colors and shape. A multitude of foliated, semi-naturalistic scrolls with leaves, flowers, and palmettes, in yellow, pink, orange, blue, and green appear in the red field of the rug. Against this floral background animals, such as lions, either alone or attacking deer, are introduced so as to form a beautiful pattern. The border contains medallions with Arabic inscriptions or birds surrounded by a very delicate design of scrolls and cloud bands in red and green on a creamy background. The rug was probably woven in Tabriz, in northern Persia, which during the sixteenth century was a great center of rug weaving. The inscriptions are taken from Persian poems.  
M. D.

**MEMBERSHIP.** At a meeting of the Board of Trustees, held December 21, 1925, the following persons, having qualified, were elected in their respective classes:

**BENEFACTORS,** George D. Pratt, William Sloane.

**FELLOWS IN PERPETUITY,** Jules S. Bache, Mrs. Florence Blumenthal, Kingdon Gould, Miss Giulia P. Morosini, Mortimer L. Schiff.

**FELLOWS FOR LIFE,** Mrs. Morris Hawkes, Mrs. Alice E. Mosenthal, Paul J. Sachs, Mrs. S. W. Straus.

**HONORARY FELLOW FOR LIFE,** Dr. H. Lehmann.

**SUSTAINING MEMBERS,** Miss Elizabeth Achelis, Mrs. Winthrop H. Battles, Mrs. J. H. Brookmire, Mrs. Martha C. Buhler, Mrs. E. M. Clark, Mrs. John N. Cole, Mrs. Sidney M. Colgate, Mrs. Joseph W. Dixon, Mrs. Frank Joseph Egan, Mrs. Margaret R. Elkin, Mrs. J. R. English, Mrs. Alexander J. Fraser, Mrs. Florence Furness, Mme. Amelita Galli-Curci, Mrs. Lee Adam Gimbel, Miss Auguste Borland Greene, G. Evans Hubbard, Mrs. John M. Keresey, Mrs. Fritz Lindenmeyer, Mrs. George B. de Long, Mrs. Henry Luther Loomis, Mrs. Gustav Pagenstecher, Miss Llewellyn Parsons, Mrs. George W. Patterson, Jr., Mrs. Clayton D. Quaw, Jean Seligmann, Mrs. Harry T. Shriver, Mrs. James P. Warburg, J. Herbert Ware, Mrs. William H. Woolverton.

**ANNUAL MEMBERS** were elected to the number of 177.

**THE NATIONAL ACADEMY OF DESIGN CENTENNIAL.** The Metropolitan Museum of Art congratulates The National Academy of Design upon its completion with honor of one hundred years of life. In 1826 "the first institution in the country established by and under the exclusive control and management of the professional artists"<sup>1</sup> began its career under the enthusiastic presidency of Samuel F. B. Morse with high hopes of great usefulness. These hopes have been amply justified; in 1926 the oldest organization of artists in the United States may look back with pardonable pride upon a century of steady growth and real accomplishment.

Throughout the fifty-five years since the establishment of this Museum the relationship between the older organization and the younger has been one of friendly cooperation and counsel, and intimate interest each in the other. By the constitution of the Museum, adopted in 1870, the President of the Academy is always an

<sup>1</sup>For an interesting history of the Academy, especially in its early days, one may read *Historic Annals of the National Academy of Design* by Thomas S. Cummings; for a brief account of its history before 1870, *A History of the Metropolitan Museum of Art* by Winifred E. Howe

ex-officio Trustee of the Museum; by appointment he has ever been a valued member of the Committee on Paintings and often its chairman or vice-chairman. So the artist chosen by the artists to guide the destiny of the Academy has at the same time represented them in the plans of the Museum.

The history of the Academy was graphically shown in the retrospective exhibition recently on view at the Grand Central Art Galleries (from December 1, 1925, to January 3, 1926), each of the Academicians being represented by one example of his

Massachusetts Historical Society. To him Apollos Rivoire (Paul Revere, Senior) was apprenticed. Upon his death in Boston in 1722 the inventory of his estate amounted to about £4,000.

The term trencher salt-cellar was used for a small salt-cellar placed within easy reach of the guests for actual use, and so distinguished from the standing salt-cellar, which was large, primarily an object of decoration, and occupied a prominent place on the table, generally in front of the master of the feast. These trencher salts are unusual in shape—oval, with flaring base.



TRENCHER SALTS BY JOHN CONY  
AND PEPPER CASTER BY ISAAC HUTTON

work; but to a large extent the history of American art itself was stretched out upon these walls for all to see—its beginnings, its development, its present status, all were there. It was a goodly record.

ADDITIONS TO THE CLEARWATER COLLECTION. In the American Wing there is now on exhibition a pair of trencher salts, lent to the Museum by Judge A. T. Clearwater. John Cony, their maker, son of Elizabeth Nash and John Cony, who probably came as a child from Lincolnshire to Boston, was born in Boston in 1655. He may have learned his trade from his brother-in-law, Jeremiah Dummer, a well-known silversmith. Cony was a member of the Second Church and a subscriber toward the erection of King's Chapel in 1689. He engraved the plates for the first paper money used in the Colonies, an example of which is preserved in the

Some engraved decoration has been added in the nineteenth century, but this does not in any way detract from the form of the piece.

Another addition to Judge Clearwater's collection is a fine pepper caster of urn shape by Isaac Hutton of Albany (1767-1855). Hutton was the treasurer of the Albany Mechanics' Society.

A beautiful wine tester marked W. C. has also been received on loan. The small pierced handle is of unusual form. These wine testers were made of highly polished silver in the shape of a flat bowl with a handle. The custom among the old Colonial families was to buy wine by the barrel or cask, and then to bottle it, its quality being determined by pouring a small quantity into a silver tester. If the reflection of the silver in the sunlight was clear and well defined, the wine was regarded as pure. If, however, it was in any

way cloudy, the wine was regarded as adulterated. This tester belonged to Judge Clearwater's great-grandfather

**THREE LECTURE COURSES IN JANUARY.** The University of Michigan has granted Professor DeWitt H. Parker a leave of absence that he may give in this Museum a course of six lectures on the theory of beauty. The course, which is free to the public, is being given on Monday and Thursday afternoons at four o'clock, beginning on January 4. Professor Parker is treating his theme—the fundamental principles governing art—with especial reference to contemporary points of view; as far as possible, illustrations are drawn from works of art in the Museum. The lectures will be printed later in book form.

A course of six lectures by A. W. Abrams, Director of Visual Instruction in the New York State Department of Education, is being given at the Museum on Fridays at four o'clock in Class Room A, beginning on January 8. The course is somewhat similar to those given by him at Cornell University last summer, but it is more popular in character. It deals with the picture as a means of expression and the standards by which such expression should be judged. How to read pictures is the subject of one of Mr. Abrams's lectures and two others deal with the use of pictures in teaching. The course is not, however, of value solely to teachers, but is designed for all who would like to have an intelligent appreciation of the pictures surrounding them on all sides. A fee of three dollars is charged for the course.

Herbert Cescinsky, the eminent English authority on furniture, is giving a course of six lectures at the Museum on the construction and ornamentation of English furniture and woodwork. The lectures are being held on Fridays at eight o'clock, in the Lecture Hall, beginning on January 8, and deal with six main topics: ornament subordinated to construction; the construction and development of the timber roof; Renaissance woodwork; the age of veneering; the age of mahogany; and Hepplewhite, Sheraton, and the minor craftsmen. Mr. Cescinsky will discuss such interesting subjects as the woodwork in parish

churches; the use of color and gilding in these buildings; famous types of paneling, such as the linenfold; marquetry furniture; the various styles of Chippendale. In addition, he will give sidelights on our own American furniture. A fee of three dollars is charged for this course.

**RUSSIAN BROCADES.** An interesting addition to the collection of textile fabrics was presented to the Museum by Bashford Dean upon his return from Russia in the early autumn. These comprise three ecclesiastical pieces in rich deep green wrought with silver, a piece of heavy white silk brocaded with silver and lined with rose taffeta said to have been part of a dress of the Empress Catharine, and several other pieces of heavy gold weaves combined with details in chenille.

Russia is as yet very sparsely represented in the textile field of American museums, and any authentic documents such as these coming out of that country at this time are especially valuable; for while it is known that Russia once had settlements of German weavers, and that in the first quarter of the nineteenth century about six thousand persons were employed in southern Russia in silk factories, there is still much to be discovered in this fascinating line of research.

For many years Russia depended on the Near East for the sumptuous materials used in its gorgeous court costumes, and during the reign of Catharine, most of the flowered silks used were imported from Lyons. But the brocades in this group are of a distinctly different type of pattern and the metal thread does not correspond to that found in French fabrics of the period.

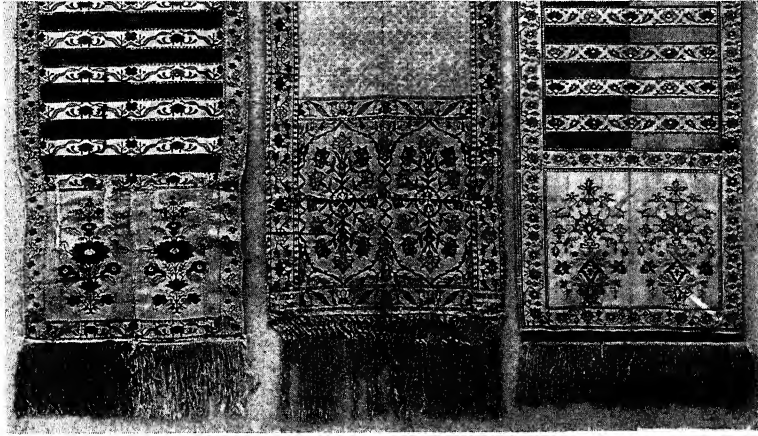
The so-called "Polish sashes," of which the Museum owns a number of fine examples, some bearing Russian signatures, are known in Poland as *Slutsk-poya*, sashes formerly made in Slutsk, the capital of a Lithuanian province that was incorporated into the Minsk district of Russia in 1795. Three splendid sashes of this type in the Museum collection and one in the Musée Historique des Tissus at Lyons bear the woven name "Pashalis." These

sashes are in every way identical with those portrayed in Near Eastern miniatures and doubtless were derived originally from that source; they are exceptionally fine in design and technique and reflect all the charm and delicacy of color found in the rich gold brocades of India and Persia.

Another interesting Russian piece in the Museum collection is a length of blue and silver brocade apparently inspired by contemporary French weaves of the early eighteenth century. In this the sumptuous

of Recent Accessions a collection of glass-ware and enamels by Mr. Tiffany, which is shown as an indefinite loan from The Louis Comfort Tiffany Foundation and Mr. Tiffany. The exhibition will continue during the month, after which it will probably be necessary to retire the collection for a short period prior to the installation of a gallery of nineteenth-century and contemporary decorative art to be undertaken this spring.

In this notable loan collection there are



"POLISH SASHES," XVIII CENTURY

curves of the French rococo ornament are reduced to a more rigid formality, although in its entirety—the central motif with its surrounding framework—the design is strongly reminiscent of the French model. This type is quite different from the group presented by Dr. Dean, and it may be that it comes from the central district where in the late eighteenth and early nineteenth century a factory established near Moscow by Prince Iusupoff was renowned for its silk weaves.

These brocades will be displayed with the other Russian weaves in Gallery H 17.

F. M.

**A LOAN OF TIFFANY GLASS AND ENAMEL.** In the BULLETIN of last month was noted the installation in the Museum of a stained-glass window by Louis C. Tiffany. There is now temporarily exhibited in the Room

twenty-seven examples of glass, one of pottery, one of wood-carving, and fifteen of enamel. All the objects were selected by Mr. Tiffany, and, with few exceptions, come from the collection of The Tiffany Foundation at Laurelton, Long Island. The arrangement of the two cases in which the objects are shown was planned by Mr. Tiffany, and the lining for the case of glass-ware done under his supervision. It is therefore under the most favorable circumstances that the Museum places on exhibition this representative group of the work of one of America's most distinguished craftsmen.

The glass exhibited dates between 1897 and 1913. There are several remarkable specimens of the favrile glass with which Mr. Tiffany's name is perhaps most widely associated. A particularly fine piece is a large vase with a black body of soft texture

and blue iridescent decoration suggesting iris forms; it was made in 1897. Another beautiful piece with characteristic iridescence is a vase with peacock feather decoration, a masterpiece of rich, sombre color. Five small vases, recalling specimens of ancient glass, exhibit a great variety of iridescence ranging from silvery white to deepest purple. Rivaling the wings of a butterfly in opalescent color is a vase of transparent iridescent glass. Two flower-like cups on tall, slender stems are graceful examples of another type of Mr. Tiffany's work.

Exceedingly rare because of the extraordinary difficulty of manufacture are two perfect specimens of what Mr. Tiffany calls his Morning-Glory Glass, in which the flowers and leaves, intricately built up from glass of different colors, are imprisoned, as it were, in the transparent walls of the vase. These two vases were made in 1913. The group includes four other examples of this kind of glass. One is an unusually large vase with a decoration of gladioli. Two

bowls show leaves and berries entwined in the glass. Specimens of red glass and of agate further exemplify Mr. Tiffany's variety of glass productions. A little pottery vase, recalling Oriental wares, is included in the case of glass.

The enamels are chiefly small boxes or bowls with decorations of fruit or floral motives. For the most part, they are of copper repoussé covered with vitreous enamel. They were produced between 1898 and 1902. Both opaque and translucent enamel are used; sometimes the two are combined in one piece. Mr. Tiffany's ability as a colorist is manifested in the variety and harmonious blending of the enamel hues. Iridescence gives a novel effect to some of the enamels. One of the most striking pieces in the collection is a large bowl with a design of plums wrought in relief and enameled in shades of purple and green on a golden brown background. A quaint little box, touched with color, is the one example of wood-carving

J. B

## LIST OF ACCESSIONS AND LOANS

DECEMBER, 1925

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN	*Offering table, alabaster, V-VI dyn., statuettes (12) of diorite, limestone, granite, basalt, and faience, XII-XXVI dyn.; stelae (3), limestone, XVIII dyn.; figures (3) of gods, bronze, Late Dynastic-Ptolemaic period, fragment of mummy wrapping, linen, Roman period, statuette, basalt, modern	Gift of Mrs S W Straus
	*Knuckle-bone, blue glass,—part of a game, Ptolemaic period	Gift of Bashford Dean
ANTIQUITIES—CLASSICAL	†Small marble heads (2), IV cent. B. C.; Tanagra statuette, IV cent. B. C., *marble seated statuette of a woman, Roman period; black-figured kylix, VI cent. B. C., red-figured vases (3), abt. 500-475 B. C.; red-figured oinochoe, late V-early IV cent. B. C.	Purchase.
	*Gold necklaces (2) with glass beads, Roman, I-II cent. A. D.; gold bead, archaic period.	Gift of George D. Pratt.
(Wing J, Room 5)	Messapian amphora, V cent. B. C.	Gift of Albert Gallatin.
	†Steatite bowl, Cretan, II millennium B. C.	Gift of Joseph Brummer
*Not yet placed on exhibition.	†Recent Accessions Room	(Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
ARMS AND ARMOR (Wing H, Rooms 8-9)	Sword, X cent ; sword, XIII cent.,—European; dagger, 1300; dagger and brigandine, Burgundian, 1470-1480—French, salade (barbute), Venetian, 1465; Maximilian breastplate, 1500-1520; processional guisarme, 1500; processional partisan, XVII cent.,—Italian; dagger, 1390; dagger, 1420; dagger with sheath, 1480-1500; armet-à-rondelle, 1500; plug bayonet, XVII cent ; blunderbuss with spring bayonet, 1765,—English; hauberk of chain mail, Nuremberg, 1350, powder flask, early XVII cent ; war sickle, Schaffhausen, 1650,—German, cruciform weapon, XV cent., couteau de brèche of emperor Rudolph II, dated 1577,—Austrian; stirrup, Spanish, 1700	
COSTUMES. . . . .	*Silk dress, by Pingat, French, abt. 1872	Gift of George D Pratt. Gift of Mrs George D Gross
	*Handkerchief, block-printed cotton, from Yene-Mahalleh, Asia Minor, XX cent	Gift of Rudolf M Riefstahl.
	*Gown, made of Irish lace and silk, French, 1905-1910 . . . . .	Bequest of Mrs Heinrich Meyn
GLASS (objects in)	*Madeira bottles (2), brown glass, marked with the seal of T. C Pearsall, American, abt 1800. . . . .	Gift of Mr. and Mrs Henry Wilmerding Payne.
LACES . . . . .	*Strip of needlepoint lace, oyah, Asia Minor (Brussa), XX cent . . . . .	Gift of Rudolf M. Riefstahl.
MEDALS, PLAQUES, ETC.	†Bronze medal, Cosimo de' Medici, XVI cent.; bronze-gilt medal, Alexander VII (obverse with coat of arms), early XVII cent.; bronze medal, Alexander VII (obverse with St. Peter's of Rome), 1599-1667; bronze medal, Louis XIII (obverse, Justice), dated 1626,—Italian, bronze medal, Victor Amadeus (obverse, Christine of France), by Dupré, 1636-1637; bronze medal, Charles of Aube-spine (obverse, Justice), 1650; bronze medal, Charles Grolier, by Warin, dated 1651; bronze medal, Philippe of France, Duke of Anjou, dated 1655; bronze medal, Anne of Austria and her child, Louis XIV, by Warin, XVII cent , bronze medallion, portrait of the Bishop of Fumel, dated 1774,—French.... .	Gift of Ogden Mills.
METALWORK....	†Silver caster with glass bottles (5), by Samuel Wood, English, mid-XVIII cent	Gift of Mrs. George H. Hull.
	*Bronze hand mirror, by Armand Albert Rateau, French, modern . . . . .	Gift of Armand Albert Rateau.
MINIATURES AND MANUSCRIPTS . . . . .	*Illuminations (3): The Annunciation, Descent from the Cross, and The Resurrection, German, XII cent.....	Purchase.
	*Portrait of Thomas Wriothesley (first Earl of Southampton), by Hans Holbein, German, 1497-1543.....	Purchase.
PAINTINGS.....	†Hagar, by Robert Loftus Newman, American, 1827-1912.....	Gift of Mrs. Wallace Sawyer.
	†Portrait of Charles Sumner, by William Morris Hunt, American, 1824-1879. . . . .	Purchase.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
PAINTINGS.....	†The Old Church at Gloucester, by Childe Hassam, American, contemporary .	Purchase
	†Interior—Evening, by John C. Johansen, American, contemporary	Purchase
PHOTOGRAPHIC NEGATIVES, ETC	*Photographic films (52), Egyptian subjects	Gift of G. F. Goshland, in memory of Albert Denzer.
SCULPTURE . . . .	*Tomb figure, pottery, Chinese, T'ang dyn (618–906 A. D.)	Gift of Rudolf M. Riefstahl
(Floor I, Room 22)	Bronze bust, Claudius, XVI cent., busts (3) of Caesar, in green and red stone, end of XVI cent.—Italian	Gift of Ogden Mills
	*Caryatid fireplace made by Augustus Saint-Gaudens for the home of Mrs. Cornelius Vanderbilt, Sr., American, 1848–1907	Gift of Mrs. Cornelius Vanderbilt, Sr.
TEXTILES . . . . .	*Quilt, chintz, scenes from the story of William Penn, American, early XIX cent.	Gift of Mrs. Benjamin Arthur Aycrugg
WOODWORK AND FURNITURE . . . . .	*Armoire, style of Hugues Sambin, French, middle of XVI cent. . . . .	Purchase.
	*Mahogany easel, American (?), modern	Gift of Mrs. William M. Polk.
ANTIQUITIES—CLASSICAL (Wing J, Room 1)	Contents of an Early Cycladic tomb: marble statuettes (3) and copper daggers (2), III millennium B. C. . . . .	Anonymous Loan
CERAMICS . . . . .	†Pottery vase, American, modern . . . . .	Lent by The Louis Comfort Tiffany Foundation.
CLOCKS, WATCHES, ETC	*Gold watch, English, late XVII cent. . . . .	Lent by Miss Anne S. Van Cortlandt
COSTUMES . . . . .	*Buckles (2), paste and enamel, English, third quarter of XVIII cent. . . . .	Lent by Miss Anne S. Van Cortlandt
ENAMELS . . . . .	†Enamels (15), American, modern.....	Lent by The Louis Comfort Tiffany Foundation
FANS . . . . .	Fan, lace, with arms of the King of Spain, Spanish, XVIII cent. . . . .	Lent by Mrs. Albert Blum.
GLASS (objects in) (American Wing)	Magnum decanters (2), cut-glass, English, last quarter of XVIII cent. . . . .	Lent by Mr. and Mrs. Henry Wilmerding Payne.
	†Pieces (27) of glass, American, modern	Lent by The Louis Comfort Tiffany Foundation
JEWELRY . . . . .	*Sleeve links (2), gold and pearl, American, XVIII cent. . . . .	Lent by Miss Anne S. Van Cortlandt
LACES . . . . .	Lace flounce, French, XVIII century. . . . .	Lent by H. Walter Blumenthal.
(Wing H, Room 19)	Piece of lace (Marie Louise), Flemish, early XIX cent. . . . .	Lent by Mrs. Herbert L. Satterlee.
(Wing H, Room 19)	Flounce, Brussels lace, with arms of Maria Theresa, Flemish, XVIII cent.; strip, needlepoint, Napoleonic, Italian, XIX cent.	Lent by Mrs. Albert Blum.
(Wing H, Room 19)	Lace veil, Flemish, early XIX cent. . . . .	Lent by Mrs. William H. Moore.
(Wing H, Room 19)	Bridal veil, needlepoint lace, Belgian, early XIX cent. . . . .	Lent by Mrs. E. F. Hutton.
METALWORK . . . . .	Silver tankard, maker, Bartholomew Schaats, American, 1670–1758. . . . .	Lent by Henry H. Taylor
(Floor II, Room 23)	Bowl, silver, French, XVII cent.; caster, silver, maker, Joseph Clare, 1717–1718;	
(Floor II, Room 22)		

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
(American Wing)	coffee-pot, silver, makers probably W. & R. Peaston, 1762-1763,—English (London); baby-spoon, silver-gilt, maker probably Jacobus Van der Spiegel, late XVII cent.; tea kettle, silver, maker, Cornelius Kierstead, early XVIII cent.; bowl, silver, maker, John Heath, third quarter of XVIII cent; pap-boat, silver, makers, Shepherd and Boyd, early XIX cent,—American.....	Lent by Miss Anne S. Van Cortlandt.
(Floor II, Room 23)	Silver tankard, maker, Thauvet Besley, American (New York), XVIII cent	Lent by Mrs. Sanford Stoddard.
PAINTINGS (Wing F, Floor II) (American Wing)	Foundation of Rome, by Giovanni Battista Tiepolo, Italian (Venetian), 1696-1770 Portraits (2). Jeremiah Mason and Mrs Jeremiah Mason, both by Gilbert Stuart, American, 1735-1828 ..	Lent by C. Ledyard Blair. Lent by Mrs. Marian Mason Bell.
(American Wing)	Portrait of Mrs Isaac Bell, Sr, by Charles C Ingham, American, 1796-1863	Lent by Gordon Knox Bell.
TEXTILES (Floor I, Room 3)	Rug, Persian, XVI cent. *Handkerchiefs (2), embroidered, Napoleonic, French, early XIX cent	Lent by George F. Baker. Lent by Mrs Albert Blum.
WOODWORK AND FURNITURE..... (American Wing)	Side-chairs (2), made by Duncan Phyfe, American, first quarter of XIX cent †Box with cover, American, modern	Lent by Mrs. Stephen Pell. Lent by The Louis Comfort Tiffany Foundation.

\*Not yet placed on exhibition

†Recent Accessions Room (Floor I, Room 8).

## CALENDAR OF LECTURES FREE LECTURES

JANUARY 16-FEBRUARY 14, 1926

January	HOUR
16 Titian (For the Deaf and Deafened) Jane B. Walker . . . . .	3 00
16 Sarmatian Art Mikhail Ivanovich Rostovtzeff . . . . .	4:00
16 Talk on the Concert Program Thomas Whitney Surette . . . . .	5:15
17 American Costume in the XVIII Century (Gillender Lecture) Edward Warwick . . . . .	4 00
18 The Paradox of the Industrial Arts (Course on the Analysis of Beauty) De Witt H. Parker . . . . .	4:00
21 The Function of Art (Course on the Analysis of Beauty) De Witt H. Parker . . . . .	4 00
23 Chinese Sculpture of the T'ang and Sung Periods Charles Fabens Kelley . . . . .	4.00
23 Talk on the Concert Program Thomas Whitney Surette. . . . .	5.15
24 Study-Hour for Practical Workers: Graphic Arts Grace Cornell . . . . .	3.00
24 Modern Architecture A. D. F. Hamlin. . . . .	4:00
30 Chinese Architecture Everett V. Meeks. . . . .	4:00
30 Talk on the Concert Program Thomas Whitney Surette. . . . .	5:15

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

		HOUR
January		
31 Study-Hour for Practical Workers: Textiles		
Grace Cornell . . . . .	3:00	
31 Color (Gillender Lecture)		
Royal B. Farnum . . . . .	4:00	
February		
6 Chinese Rugs		
R. M. Riefstahl . . . . .	4:00	
7 Study-Hour for Practical Workers: Home Furnishing		
Helen Gaston Fish . . . . .	3:00	
7 The Decorative Idea		
Huger Elliott . . . . .	4:00	
13 Persian Pottery		
Charles Fabens Kelley . . . . .	4:00	
14 Study-Hour for Practical Workers: Dress		
Fern Bradley . . . . .	3:00	
14 Virtuosity in Painting		
Royal Cortissoz . . . . .	4:00	
Gallery Talks, by Elise P. Carey, Saturdays, at 2 p. m., Sundays, at 3 p. m.		
Story-Hours for Boys and Girls, by Anna Curtis Chandler, Sundays, at 2 and 3 p. m.; for Children of Members, Saturdays, at 10:30 a. m.		

## LECTURES FOR WHICH FEES ARE CHARGED

JANUARY 16-FEBRUARY 15, 1926

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University, and T that is given by Teachers College

January	HOUR	January	HOUR
16 Study-Hour for Home-Makers (M)		22 English Furniture and Woodwork (M)	
Anna Lamont Rogers . . . . .	10:00	Herbert Cescinsky . . . . .	8:00
16 Study-Hour for Young Girls (M)		22 Materials of Decoration (N)	
Kate Mann Franklin . . . . .	10:00	Stepan de Kosenko . . . . .	8:00
16 Outline History of Painting (M)		23 Study-Hour for Home-Makers (M)	
Edith R. Abbot . . . . .	11:00	Anna Lamont Rogers . . . . .	10:00
16 Masters of Painting in Spain (N)		23 Study-Hour for Young Girls (M)	
A. P. McMahon . . . . .	3:00	Kate Mann Franklin . . . . .	10:00
18 Art Structure (T)		23 Outline History of Painting (M)	
Grace Cornell . . . . .	9:00	Edith R. Abbot . . . . .	11:00
18 Ancient Art (M)		25 Art Structure (T)	
Edith R. Abbot . . . . .	3:00	Grace Cornell . . . . .	9:00
18 Museum Course for High School Teachers (M)		25 Museum Course for High School Teachers (M)	
Ethelwyn Bradish . . . . .	4:00	Ethelwyn Bradish . . . . .	4:00
19 Color (T)		26 Color (T)	
Grace Cornell . . . . .	9:00	Grace Cornell . . . . .	9:00
19 Principles of Design (N)		26 Historic Textile Fabrics (N)	
John Shapley . . . . .	8:00	R. M. Riefstahl . . . . .	11:00
20 Art Structure (T)		26 Textile Fabrics (N)	
Grace Cornell . . . . .	9:00	R. M. Riefstahl . . . . .	8:00
20 The Art of the Middle Ages (N)		27 Study-Hour for Teachers (M)	
John Shapley . . . . .	11:20	Albert Heckman . . . . .	4:00
20 Metalwork of the Middle Ages and of the Renaissance (N)		29 Study-Hour for Salespeople (M)	
Bashford Dean . . . . .	2:00	Grace Cornell . . . . .	9:00
21 Color (T)		29 Study-Hour for Teachers (M)	
Grace Cornell . . . . .	9:00	Kate Mann Franklin . . . . .	4:00
21 General Outline of the History of Art (N)		29 Visual Instruction (M)	
John Shapley . . . . .	11:00	Alfred W. Abrams . . . . .	4:00
22 Study-Hour for Salespeople (M)		29 English Furniture and Woodwork (M)	
Grace Cornell . . . . .	9:00	Herbert Cescinsky . . . . .	8:00
22 Study-Hour for Teachers (M)		29 Oriental Rugs of the Classic Periods (N)	
Mary L. Kissell . . . . .	4:00	R. M. Riefstahl . . . . .	8:00
22 Visual Instruction (M)			
Alfred W. Abrams . . . . .	4:00		

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

January	HOUR	February	HOUR
30 Study-Hour for Home-Makers (M) Helen Gaston Fish. . . . .	10 00	8 Art Structure (T) Grace Cornell. . . . .	9:00
30 Study-Hour for Young Girls (M) Kate Mann Franklin . . . . .	10 00	8 Greek Sculpture (M) Gisela M. A. Richter. . . . .	3:00
February		8 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4:00
1 Art Structure (T) Grace Cornell . . . . .	9:00	9 Color (T) Grace Cornell . . . . .	9 00
1 Greek Sculpture (M) Gisela M. A. Richter . . . . .	3 00	9 Tapestries (N) R. M. Riefstahl . . . . .	11'00
1 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4 00	9 Introduction to the History of Art (N) Herbert R. Cross. . . . .	8 00
2 Color (T) Grace Cornell . . . . .	9 00	9 Introduction to the Buddhist Art of Japan (N) Noritake Tsuda. . . . .	8:00
2 Tapestries (N) R. M. Riefstahl. . . . .	11.00	9 Textile Fabrics (N) R. M. Riefstahl. . . . .	8 00
2 Introduction to the History of Art (N) Herbert R. Cross. . . . .	8 00	10 Art Structure (T) Grace Cornell . . . . .	9'00
2 Introduction to the Buddhist Art of Japan (N) Noritake Tsuda . . . . .	8:00	10 Venetian Painting (N) Richard Offner. . . . .	11.20
2 Textile Fabrics (N) R. M. Riefstahl. . . . .	8:00	10 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean . . . . .	2.00
3 Art Structure (T) Grace Cornell. . . . .	9.00	10 Talk for High School Classes (M) Ethelwyn Bradish. . . . .	3 00
3 Venetian Painting (N) Richard Offner. . . . .	11 20	11 Color (T) Grace Cornell. . . . .	9:00
3 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean. . . . .	2 00	11 General Outline of the History of Art (N) John Shapley . . . . .	11:00
3 Talk for High School Classes (M) Ethelwyn Bradish. . . . .	3 00	11 Turkish Art and Architecture (N) R. M. Riefstahl. . . . .	11:00
4 Color (T) Grace Cornell. . . . .	9 00	12 Study-Hour for Salespeople (M) Grace Cornell. . . . .	9.00
4 General Outline of the History of Art (N) Richard Offner . . . . .	11 00	12 Historic Styles of Decoration (N) To be announced. . . . .	11:00 & 8:00
4 Turkish Art and Architecture (N) R. M. Riefstahl. . . . .	11:00	12 English Furniture and Woodwork (M) Herbert Cescinsky. . . . .	8'00
5 Study-Hour for Salespeople (M) Grace Cornell. . . . .	9:00	12 Oriental Rugs of the XVIII and XIX Centuries (N) R. M. Riefstahl. . . . .	8 00
5 Historic Styles of Decoration (N) To be announced. . . . .	11'00 & 8:00	13 Study-Hour for Home-Makers (M) Helen Gaston Fish. . . . .	10 00
5 Study-Hour for Teachers (M) Fern Bradley. . . . .	4.00	13 Study-Hour for Young Girls (M) Kate Mann Franklin. . . . .	10:00
5 Visual Instruction (M) Alfred W. Abrams. . . . .	4:00	13 Great Personalities in Italian Paint- ing (N) Richard Offner. . . . .	10'00
5 English Furniture and Woodwork (M) Herbert Cescinsky. . . . .	8.00	13 Outline History of Painting (M) Edith R. Abbot. . . . .	11.00
5 Oriental Rugs of the XVIII and XIX Centuries (N) R. M. Riefstahl. . . . .	8:00	13 The History of Costume (N) R. M. Riefstahl. . . . .	3 00
6 Study-Hour for Home-Makers (M) Helen Gaston Fish. . . . .	10:00	15 Art Structure (T) Grace Cornell. . . . .	9:00
6 Study-Hour for Young Girls (M) Kate Mann Franklin. . . . .	10:00	15 Greek Sculpture (M) Gisela M. A. Richter. . . . .	3:00
6 Great Personalities in Italian Paint- ing (N) Richard Offner. . . . .	10:00	15 Museum Course for High School Teachers (M) Ethelwyn Bradish. . . . .	4.00
6 Outline History of Painting (M) Edith R. Abbot. . . . .	11:00		
6 The History of Costume (N) R. M. Riefstahl. . . . .	3:00		

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE

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An invitation to any general reception or private view given by the Trustees at the Museum for members.

The BULLETIN and the Annual Report

A set of all handbooks published for general distribution, upon request at the Museum

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members, their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

The Museum is open daily from 10 a. m. to 5 p. m. (Sunday from 1 p. m. to 6 p. m.). Saturday, until 6 p. m.; the American Wing closes at dusk.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

## MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

## CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4.45 p. m.

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PUBLISHED MONTHLY

PRICE TWENTY CENTS

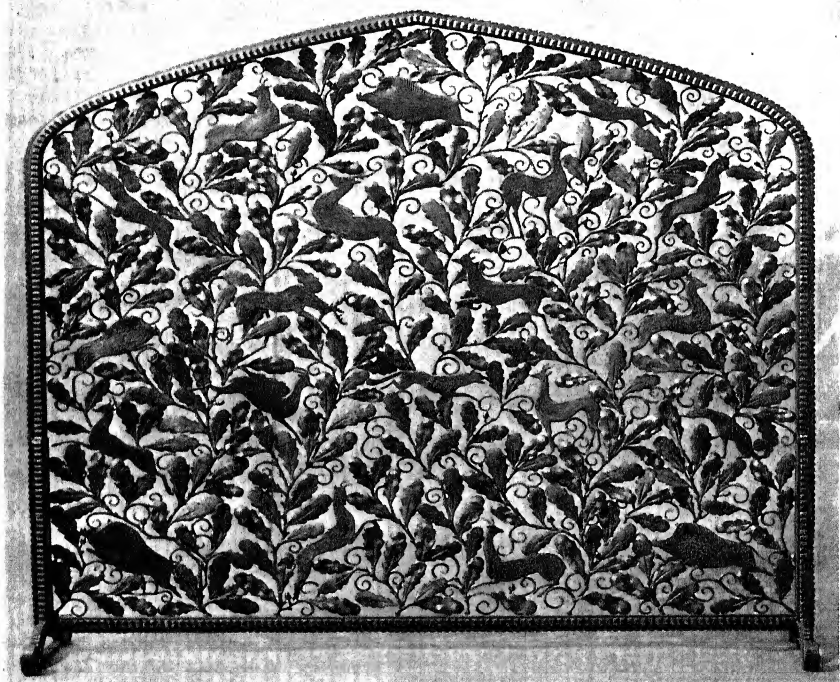
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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI

NEW YORK, FEBRUARY, 1926

NUMBER 2



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SCREEN, THE FOREST, BY EDGAR BRANDT  
IN THE LOAN EXHIBITION OF MODERN DECORATIVE ARTS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER 2

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## REPORT OF THE TRUSTEES FOR THE YEAR 1925<sup>1</sup>

The outstanding events of the past year were the very notable gifts of three collections of objects of art of great value. Of these the first in the order of occurrence was the Collis P. Huntington Collection of paintings, which under the terms of the bequest was left to Archer M. Huntington for the period of his life, but which, owing to the very generous action of Mr. Huntington in waiving his claim in favor of im-

mediate delivery to the ultimate beneficiary, the Museum, was received in April, to the great enrichment of its collections. The Trustees in accepting this splendid collection expressed to Mr. Huntington their feeling, which represented that of the whole community, with regard to this public-spirited action.

The second gift, received through the bequest of the late Hon. William A. Clark of his distinguished collections of various forms of art, with certain definite conditions attached to it, the Trustees reluctantly declined after very careful deliberation. . .

The third gift was received from John D. Rockefeller, Jr. It consisted of a princely sum for the purchase and up-keep of the large collection of objects of mediaeval art which, assembled and installed in a building on a large plot of land on Fort Washington Avenue by George Grey Barnard, the sculptor, had been given by him the name of The Cloisters. By the terms of the gift, agreeable to Mr. Barnard, the donor, and the Trustees, the collection is to be kept in its original house and setting, as a branch museum.

It is difficult to express adequately the emotions which such gifts as these awaken even when it is not possible to accept them, as in the case of Mr. Clark's bequest; but it is not difficult to estimate their far-reaching value in the scheme of things the Museum stands for. Other gifts and bequests have been accepted during the year, all calling for the appreciative acknowledgment they have received, and all contributing to the increase of the power of the Museum to fulfill its functions in the city and the country at large.

\* \* \*

The operating expenses of the Museum are paid out of the income from general endowment funds; from an allowance made by the City in recognition of the public benefit of the Museum service, which in 1925 was \$341,467.01; from receipts from membership fees, sales of catalogues, etc.; and from contributions of the Trustees. The cost of administration—salaries and wages, light, heat, supplies, and equipment—during the past year amounted to

<sup>1</sup>The Annual Report of the Trustees, which was presented to the Fellows at the meeting of the Corporation on January 18. Brief extracts are given here pending the publication of the report, which will be sent to all members and will be mailed on request.

\$1,093,399.83; and the amount available from the sources enumerated was \$667,314.94, leaving a deficit of \$426,084.89, to be met out of income from funds which normally would be applicable to the purchase of works of art, but which may in the discretion of the Trustees be used for administrative purposes.

\*       \*       \*

Thus the year just passed has witnessed the evidence of the confidence of its friends in the purposes of the Museum through their notable contributions to its collections; increasing activities in all its departments; and the energy and enthusiasm of its staff, equal to its tasks. It has been a year of notable progress—a year in which all previous records have been broken. It has witnessed the largest attendance ever recorded in the history of the Museum. It has witnessed the largest expenditures ever made by the Museum in any one year for administration purposes. It has also witnessed the adoption by the Trustees of a budget for the coming year calling for expenditures for administration in excess of all the income of the Museum, including the income of all funds normally reserved for purchases but which by resolution of the Trustees can be applied to administration.

Development and growth necessarily involve greater expenditures. We may seem overbold, but we have the courage of our conviction that both City and public will support the Museum in availing itself of its enlarged opportunities.

Two landmarks in the development of the Museum during the past year stand out and should be particularly noted. One is that the growth of our educational work, which heretofore has been under the special charge of the Secretary of the Museum, has at his urgent request been strengthened by the appointment of Huger Elliott as Director of Educational Work. The other is the establishment of a branch museum in the Barnard Cloisters, thus recognizing the fact that the Museum need not confine its activities to a single site, but may extend them to any part of the city in which they may be most useful.

## BEQUEST OF FRANK A. MUNSEY

A STATEMENT MADE BY ROBERT W. DE  
FOREST, PRESIDENT, AT THE ANNUAL  
MEETING ON JANUARY 18

After the Annual Report for 1925 was written, and on almost the last day of the year, the will of Frank A. Munsey was filed for probate, making the Museum his residuary legatee. Of the amount of this bequest we have no accurate knowledge. That it is a large one seems to be certain from the official statement made by William T. Dewart, one of his executors, who has succeeded Mr. Munsey in many of his business relations. This statement reads: "The very ample residue is to go where hundreds of thousands of the citizens of New York would wish it to go, to the Metropolitan Museum of Art, to serve the needs of education, enlightenment and culture for the countless generations of all time to come." It seems premature in advance of probate of Mr. Munsey's will and in advance of some knowledge of the amount of his estate to go further than to mention the bequest and to assure the public that whatever is ultimately received from Mr. Munsey, after the expiration of the years allowed by him to his executors to administer his estate, will be used by the Museum, in the words of his executor, "to serve the needs of education, enlightenment and culture for the countless generations of all time to come."

There is real danger from the way the press has announced Mr. Munsey's bequest to the Museum that a false idea of the Museum's present financial situation may be created. We do not know the amount of Mr. Munsey's residuary legacy; we have not received any of it, nor are we likely to receive any for some years to come. Meanwhile, the Museum faces an administration deficit in the coming year, and that deficit was materially increased a week ago by the adoption of a pension system. We believe that Mr. Munsey's bequest to the Museum will undoubtedly prove to be a substantial one. But its amount depends upon the value of property of different kinds, in-

vested in various business enterprises, including his newspapers, the valuation of which depends largely upon the element of good will. The effect of his death on that good will we do not know. Moreover, having in mind the character of his investments, Mr. Munsey expressly provided in his will that his executors might have five or more years in which to liquidate his estate and make distribution. Therefore, the Museum cannot count with certainty on any early addition to its present financial resources, nor can it make any plans as to the disposition of Mr. Munsey's bequest.

outlined in our January BULLETIN, were selected in Paris by Professor Charles R. Richards, Director of The American Association of Museums, who has also prepared the catalogue. With few exceptions, the furniture, metalwork, ceramics, textiles, and other works of decorative art in the exhibition have been lent by the artists or manufacturers.

For the past twenty-five years and more a new style in decoration has been developing in Europe. It has thrown overboard the copy and the pastiche which the topsy-turvy nineteenth century in the throes of

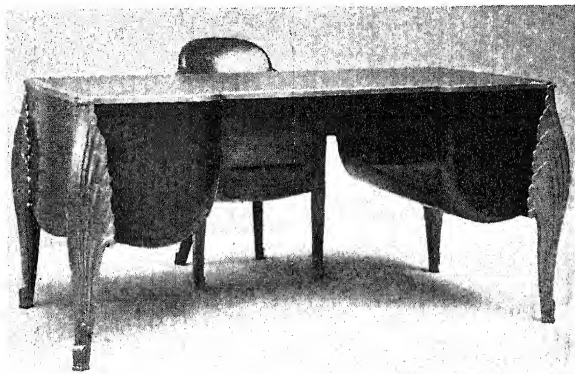


FIG. 1. DESK AND DESK CHAIR  
BY SÛE AND MARE

Such plans must necessarily await precise knowledge of the amount of his gift and of the time when it, or some part of it, may be received by the Museum.

#### MODERN DECORATIVE ARTS: A LOAN EXHIBITION

On February 22 an exhibition of modern decorative arts, selected from the International Exposition of Decorative and Industrial Art, held at Paris in the summer and fall of 1925, will open at the Museum in Gallery D 6 with a private view for members. Thereafter, it will be open to the public through March 21. The exhibition, which was first shown at Boston, whence it comes to us, will go to several of the principal museums of the country. The exhibits, of which the general character was

industrialism substituted for original creation. It strives to embody old principles in new forms of beauty, and to meet new conditions of living with frankness and understanding. The "historic styles" were not created overnight, and, doubtless, considerable time must elapse before this "modern style" takes definite shape. But that it has already attained international proportions; that it has the adherence of many of the leading European manufacturers and artists in the field of decorative art; that it is profoundly influencing the education of the younger generation of artists; that it has won the suffrage of a wide public; and finally, that work in this new style is already being produced which equals in beauty the achievements of any age, were demonstrated beyond question in the great Paris exposition of 1925, devoted



exclusively to decorative art in the modern spirit

It may be doubted if the works of art comprising the present exhibition receive generally the approbation they deserve. The exhibits will be entirely unfamiliar in style to the great majority of those who see them, and every student of the history of art knows that the unfamiliar meets at first with indifference, even with hostility. The most natural gesture in the world is to throw a stone at the stranger! But the stranger may be a delightful person when we come to know him better. The work included in this exhibition has been admired by many whose taste commands respect. That is no reason why we should like the "modern style," but it does give food for thought.

JOSEPH BRECK

was able to begin, through a fund given by Mr Moore for this purpose, the formation of a collection to represent the best contemporary decorative arts. The difficulties of such an undertaking are obvious, but a start has been made.

Up to now the collection has been shown

in a small gallery in a distant part of the Museum. If the seven days intervening between the close of the Sargent exhibition and the opening of the exhibition of modern decorative arts permit the installation of the collection in its new location—and the time is perilously brief—visitors will have a convenient opportunity to note, perhaps to their surprise, that most of the prominent artists in the loan exhibition have been represented for some time in our permanent collection.

The new installation will be marked by the first display of some of the pur-

chases made by the Museum this summer at the Paris Exposition. Others have not yet been received. The most important of those now in the Museum is a large, flat-topped desk (fig. 1) in ebony and ormolu, together with a leather-upholstered desk chair, the work of Sue and Mare. A carpet which is being made specially to go with this desk has not yet been completed. Furniture is always seen at a disadvantage when the surroundings are not appropriate.

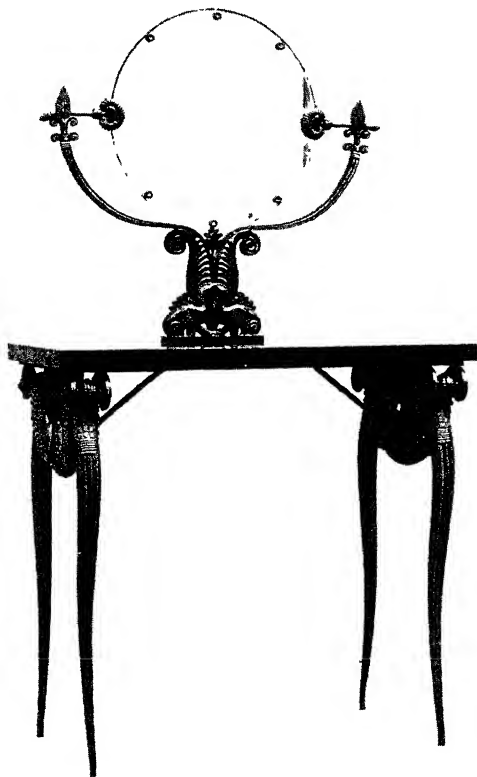


FIG. 2 BRONZE DRESSING TABLE  
BY A. A. RATEAU

### MODERN DECORATIVE ARTS: SOME RECENT PURCHASES

After the Memorial Exhibition of the Work of John Singer Sargent closes on February 14, Gallery J 8 (adjoining the large Gallery of Special Exhibitions) will be used for the display of the Museum's permanent collection of modern decorative arts. Four years ago, thanks to the generosity of Edward C. Moore, Jr., the Museum

Nevertheless, this desk is such a fine achievement that the setting matters little. The bold contrast between the simple, unornamented planes of the ebony and the play of light and shade in the modeling of the ormolu mounts, the massive forms, and the largeness of the design are thoroughly in the modern manner.

Unfortunately, the furniture by Ruhlmann, who occupies with Sue and Mare a position of leadership among the French exponents of the modern style, has not yet arrived. There is on exhibition, however, a cabinet in Brazilian rosewood, by Leon Jallot, which was shown in the Ruhlmann pavilion at the Exposition. The absence of ornament, the use of a beautifully figured wood, and the carefully studied proportions of the simple forms are characteristic of the recent trend in furniture design.

By A. A. Rateau is a bronze dressing table with a marble top (fig. 2), a replica of one made for the bath-room of the Duchess of Alba in the Liria Palace at Madrid. Both the decoration of this room and the furniture in bronze specially designed for it are by Rateau, whose work is marked by a distinctly personal style of much charm and ingenuity. A bronze hand-mirror is a gift from the artist. Another replica is a side-chair by Dominique, which was awarded the first prize last year in the David Weill competition for a chair design, held under the auspices of the Musée des arts décoratifs in Paris. It is upholstered with a fabric designed by Bonfils.

In 1923 the Museum purchased three pieces of a silver tea-service by Jean Puiforcat. The set has now been completed by the acquisition of four more pieces. Another example of the work of Puiforcat is a silver champagne cooler, more severe in its lines than the tea-set but no less beautiful. By Lenoble, who is already represented in our collection by two fine pieces of pottery, is a large vase of impressive dignity in form and ornament. The reputation of Decorchemont for his skilful work in *pâte-de-verre* is admirably sustained by a large cup in mottled green glass. Delightfully novel is a fan by Bastard in tortoise-shell and mother-of-pearl.

JOSEPH BRECK.

## AN OLD KINGDOM SCRIBE

Through the generosity of Edward S. Harkness the Museum has acquired for its Egyptian collection a remarkably fine Old Kingdom statue, a worthy example of the skill in portraiture characteristic of that first great period of Egyptian art. The statue, of gray granite, represents an official of the V Dynasty court and is of a kind made familiar to the world by the famous "squatting scribe" of the Louvre and the scarcely less noted scribe in the Cairo Museum. Mr. Harkness' gift is in fact one of the very few examples of this type and date which can compare with these two masterpieces.

In classical and later art it often happens that a painting which was the subject of contemporary remark, even if merely an item in a bill of sale, or else was mentioned in later documents, becomes lost to view for several generations. When it turns up again the connoisseur finds quite as much joy in establishing his attribution by identifying it with the subject of discussions in earlier writings as he had when it first occurred to him that it must be the work of some particular master. The ancient Egyptians do not seem to have had the kind of appreciation of art which led the writers of classic Greece and Rome, for example, to enlarge upon the qualities of their buildings, sculpture, or painting. Contemporary documents relating to such subjects do exist in Egypt, but they are rare. Modern interest in Egyptian art began little more than a hundred years ago. It does sometimes happen that a tomb known through some copy of Rosellini or one of his early followers is rediscovered after its location was lost by being covered with debris or shifting sand, but it is much more rarely that a piece of Egyptian sculpture or other small work of art, once found and published, is lost to the knowledge of amateurs of things Egyptian. When it has disappeared and is found again, the tracing of its history and establishing of its identity is almost as delightful an experience as discovering it for the first time after centuries of its being buried in the sands of Egypt.



PORTRAIT STATUE OF RAHOTEP  
EGYPTIAN, V DYNASTY

Some time ago a private collector in Cairo offered for sale a gray granite statue of an official, Rahotep by name, portrayed in the conventional posture of the Old Kingdom scribe. It was at once apparent that this was an important piece of sculpture from the artistic point of view, but, as no royal name appeared in the inscription, it could be dated only by a comparison with other statues of the same type and general period. This investigation revealed the surprising fact that the Cairo Museum possessed no less than fifteen pieces of sculpture bearing the same name and varying forms of the same titles. All but one of these are of such poor quality as to be passed unnoticed among the more striking examples of Old Kingdom sculpture. The catalogue of the Cairo collection states that thirteen of these statues came from a tomb at Sakkara discovered by Mariette in 1861. From a study of their history farther back in Mariette's own notes it became apparent that no less than nineteen of these statues had been found by him in the tomb of Rahotep. The question immediately presented itself: Could the new Rahotep, in view of the identity of his name and titles with those of the Cairo statues, be one of these six unaccounted for?

Mariette, whose period of activity in Egypt extended with a short interval from 1850 to 1881, was working at a time when scientific methods of excavation were in their infancy. Though far in advance of his time in this respect, he nevertheless considered the accurate notation of objects of less importance than the addition of them to the collection at the Boulak Museum which he himself had founded. With this in view he worked with unbounded energy in various parts of Egypt and often had excavations in progress on more than one site at the same time. Sakkara was one of the most fruitful fields of his activity, one mastaba after another furnishing statues which are still among the best examples of Old Kingdom sculpture in the Cairo collection.

So extensively was Mariette's work carried on during his lifetime that he was able to complete the publication of very little

of the material which he had discovered. After his death his records of the excavations he had conducted at Sakkara were collected and published in facsimile by Maspero. In these notes may be seen a state of affairs with which every field archaeologist will sympathize. He has often put off making detailed descriptions of the mastabas he has cleared, and has not found time later for this or for full catalogues of the objects discovered in the course of their excavation.

As an example, Mariette's notes on the discovery with which we are concerned may be cited.<sup>1</sup> He describes a mastaba in the Sakkara field which belonged to an official, Rahotep by name, and gives a sketch of the offering chamber and the *serdab*. The latter was "found intact" "19 statues were found there. They were placed on the ground and arranged in a circle in the center of the chamber. None had moved. Here is the catalogue:" Here the editor adds a remark to the effect that at this point the notes cease.

This is not the only lack which one could wish remedied, however. An inconsistency lies in the description of the placing of the statues. The *serdab* is shown by the measured drawing to be a long chamber one meter twenty wide. In order to arrange nineteen statues in a circle four feet in diameter their bases would have to average less than seven inches in width. The statues in the Cairo Museum described as coming from this tomb are so much larger as to make such an arrangement quite out of the question. Moreover, these statues are not all of granite, and, furthermore, there are only thirteen of them.

To solve the puzzle completely is impossible, but we may attempt to reconcile some of the inconsistencies involved. In regard to the original arrangement of the statues in the *serdab* it is possible that Mariette may not have been present at the time of the discovery, for he often left the work in charge of his Egyptian foreman. The phrase he uses may simply be a repetition of the latter's remarks as to their appearance when found. The statement that

<sup>1</sup> Mariette, *Les Mastabas de l'Ancien Empire*, pp. 157 ff.

the statues were of granite may be taken as the best single word descriptive of the material of the group, for the majority of them are of granite.

It is in the inconsistency between the number reported found by Mariette in the *serdab* and the number in existence in the Cairo Museum that our chief interest lies.

workmen charged with the removal broke them off and sold them.

About ten years after the discovery the base of another limestone statue bearing the same name and titles was found at Abusir. What, again, is more likely than that one or more of Mariette's workmen, recruited from this village (it is the nearest



PORTRAIT STATUE OF RAHOTEP  
EGYPTIAN, V DYNASTY

It is hardly probable that Mariette should have made a mistake in putting down that number. To find so many statues in one *serdab* is an event so unusual that we cannot presuppose carelessness in his recording of their number. That lack of care attended the removal of the statues to the Boulak Museum is attested by more circumstances than the assumption that not all of them reached it. In one of the statues, a limestone pair depicting Rahotep and his wife, the heads are missing. Yet the *serdab* was found intact. It is quite probable that the

to the Sakkara field), should have stolen one of the statues and broken off and secreted the base on the way home, either because of its added weight or because of the inscription, which might incriminate them. This adds a fourteenth to the catalogue of the statues.

A fifteenth may be seen in a Cairo statue which bears the same name and titles but which is assigned by Mariette to a different Sakkara mastaba, otherwise nameless.<sup>2</sup> The inscription is copied into his notes from

<sup>2</sup> Mariette, *op. cit.*, p. 263.

a squeeze: that is to say, it was done some time after it was found, so that it is quite possible that the attribution was wrong. There can be little question that this is also one of the group of nineteen Rahoteps.

An additional piece of evidence for the assumption that not all the nineteen statues reached Cairo may be gathered from Mariette himself. In the 1864 edition of his catalogue of the Boulak collection he refers to them thus: "Un tombeau à Sakkara . . . nous a donné un assez grand nombre de statues." He evidently realized the discrepancy between the number of statues found and those on exhibition and "hedged."

Fifteen statues from the mastaba of Rahotep in Sakkara are in the Cairo Museum. The possibility that some of the uninscribed statues there of the same date and similar workmanship, whose provenance is not fixed, are companion pieces may be dismissed. It is most unlikely that four should be uninscribed when so many, even the poorest, are provided with name and titles. It is much more probable that among so many a few should have got into private hands while the others were on their way to Cairo. Of this we have evidence in a statue in the National Museum at Athens which was acquired from the collection of a wealthy Alexandrian Greek.<sup>3</sup> It bears the same name and titles as those of the Sakkara Rahoteps and though doubt has been cast upon the genuineness of the inscription on account of a slight error in the writing of the name, that is no worse a mistake than exists in the inscriptions of one or two of the poorer statues among the group now in Cairo. We may call this the sixteenth Rahotep.

A seventeenth is undoubtedly to be seen in the Rahotep just acquired by the Metropolitan Museum and placed on exhibition in the Third Egyptian Room. It is said to have been obtained by a private collector in the 'seventies and remained in his hands and those of his son until it was purchased for the Museum.<sup>4</sup>

<sup>3</sup>Jean Capart, *Recueil de monuments égyptiens*, II, pl. LII.

<sup>4</sup>I have been unable to trace the remaining two.

The workman who appropriated the statue now in Athens had a poor eye for sculpture. Not so his companion who picked the Metropolitan Rahotep, for his choice was by far the best of the lot. The artistic merit of most of the seventeen statues is not high and they must be classed as distinctly second rate in quality. This one, however, may well claim a high place among the Old Kingdom statues of its type.

Rahotep was evidently a fairly important official in the king's court. He is a "royal scribe of the documents; scribe of the document case of the king; the scribe who promulgates the edicts of the king." His offices are purely secretarial, and it is in his official pose, the traditional attitude of the oriental scribe, that the sculptor has presented him in our statue. Seated on the ground with his legs crossed under him he has looked up from the papyrus scroll held unrolled on his lap as though about to announce a decree of his royal master. There is a sense of repose in the figure, of solidity in the rounded limbs and body, of sleekness in the smooth, full face and heavy, carefully parted wig which admirably suit the well-fed dignity of the trusted official. There is a feeling of scale in the statue which leaves in one's memory an impression of size much greater than the actual measurements of the statue. The height of the figure is only 59 cm. The material is gray granite, the lighter colored flecks giving a lively surface to the stone without being obtrusive. The modeling, while not so detailed and naturalistic as that of the famous limestone scribe in the Louvre, is much better suited to its own material, for the details which give such a lifelike appearance to the statue in Paris would be completely lost in the dark granite figure. Another statue of this type comparable with the Rahotep is the limestone figure popularly known as the Cairo scribe. As is the case with the Louvre scribe, a lifelike appearance is produced by means of the inlaid eyes of obsidian and alabaster set in bronze lids. The modeling is admirable, having the same rounded smoothness which characterizes the Metropolitan's Rahotep. The Paris and Cairo scribes differ somewhat in attitude from this. Though squatting

cross-legged in the same way, they hold the papyrus scroll with the left hand only, the right resting on the other end in the position of writing. Rahotep is presented holding the scroll open before him in both hands. It is in his official position of transmitter of the king's decrees that we see him, rather than as the scribe who is ready to write down the dictation of his superior.

A startling difference in artistic merit is immediately apparent when the Museum's Rahotep is compared with those from the same tomb in Cairo. Only one of them, a small squatting figure in alabaster, approaches its fineworkmanship. The others can only be characterized as poor and even bad in quality, being quite below the average sculpture of the period. Evidently Rahotep was unable to employ first-class sculptors for all of his statues — perhaps quantity was to make up for quality. The Rahotep which we are fortunate enough to possess, however, undoubtedly came from the studio of one of the foremost artists of the period, and we can hardly be wrong in assuming that it is a product of the royal workshop, a gift which the pharaoh made to a trusted officer of his court.

Unfortunately, though "royal" appears in all of his titles, Rahotep has not once in all his statues given us the name of the king whom he served. We must depend for a date upon comparison with other sculpture and mastabas of the general period. Mariette in his notes on the Sakkara mastabas places this one in the latter half of the IV Dynasty. More recent discoveries and the greater wealth of dated sculpture at present available make it practically certain that

Rahotep was attached to the court of one of the V Dynasty kings.

AMBROSE LANSING

## ARMS AND ARMOR FROM THE HENRY GRIFFITH KEASBEY COLLECTION

A departmental collection which shall, in the long run, be of greatest service to an art-loving community is, the writer believes, the one which shows not only beautiful specimens, but a range of representative ones: which means that a particular department is apt to do its best work which keeps ever before it a list of the exact specimens which it wishes to exhibit — a list picturing adequately the successive stages in the historical development of the art of that department. Thus the Armor Department should, it seems clear, use its limited space not in multiplying specimens of the splendid panoply of the time of Charles V, but in exhibiting types (the most beau-

tiful which the world can give us) of earlier and later periods, in order to explain to a visitor, casual or learned, how the great art of the armorer was developed, with its series of forms, styles of decoration, and ranges of ornament. We must, in other words, be ever on the lookout for the rare and beautiful specimens which our "premeditated" plan requires. Accordingly we should mark with a red letter our opportunity to purchase at the dispersal of such a collection as Mr. Keasbey's,<sup>1</sup> which was brought together by a gifted American amateur who studied for forty years or

<sup>1</sup>December, 1924, and November, 1925

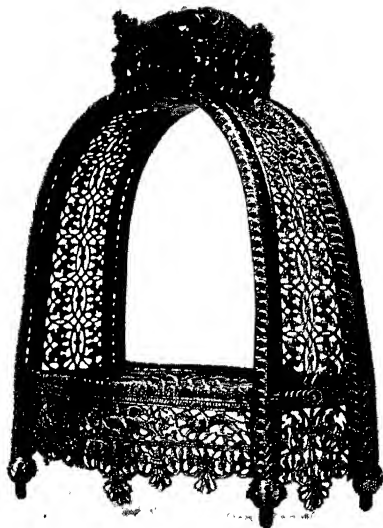


FIG. 1. STIRRUP, PROBABLY SOUTH  
GERMAN, LATE XVI-EARLY  
XVII CENTURY

more the evolution of arms and armor, who lived abroad, who was in constant touch with antiquaries, and who purchased at sales in many parts of Europe. From this collection we now record the purchase of several greatly needed "types." These come to us through the gift of George D. Pratt with Mr. Keasbey's coöperation.

For our series illustrating ancient European mail we have secured a hauberk of a type which for at least thirty years the writer has been seeking diligently. This is a long, closely woven specimen of the



FIG. 2. CLOSED HELMET, ENGLISH  
ABOUT 1500

fifteenth century, bearing the great ornamental latten button with the guild badge of Nuremberg and with a curious groin defense which wrapped under the body and reached upward so as to be attached to the wearer's belt. So far as the writer's record goes, but four specimens of this complete form of hauberk have been preserved.

A second type specimen obtained from the Keasbey Collection is the one shown in a plate in the great Maximilian "Freydal," a cross-shaped arm which the young prince is in the act of casting. It is fair to add that this is a type of little artistic beauty, but that it forms a particular link in our sequence of historic forms.

A third noteworthy specimen is an English closed helmet of the fashion known as an *armet à rondelle*, probably the most graceful of Gothic head-gear, which was developed in Italy and Spain, but which at

the close of the fifteenth and the beginning of the sixteenth century underwent special modifications in England. This helmet (fig. 2) shows these changes typically and has, moreover, the interest of being an historical object, having belonged to one of the Capels of Rayne Hall, Essex. Its purchase, incidentally, adds another romantic happening in the armor hall, for this casque, after wandering about during the last three decades, crosses the ocean and now makes its permanent home by the side of the great *champ clos* helm of the other (or the same?) Capel of Rayne Hall who with Henry VIII took an active part in the pageant of the Field of the Cloth of Gold (1520).

A fourth desirable specimen is the Keasbey "closed" *salade* or "barbute," the face region of which, with its reinforced border, is protected as in the classical Corinthian head-piece—our present type adding the last link in our chain of deep *salades* of the fifteenth century.

A fifth accession is an excellent stirrup, intricately designed and *ajouré* (fig. 1). This is probably south German, coming from the little corner which has for so long a time been a No Man's Land where Poland, Hungary, Silesia, Bohemia, and Saxony have been shifting their barriers—a district so rich in art and industry that it has been a favorite bone of contention; in fact, even a few years ago when the writer crossed this district through Kattowitz, he well recalls looking into the muzzles of machine guns and seeing the barbed-wire entanglements of at least four nations. The stirrup here referred to is a charming example, both in ornament and workmanship, of the school of armorers who, during the late years of the sixteenth and the first quarter of the seventeenth century, produced spurs, stirrups, bits, and muzzles which were vastly *à la mode*. This taste it was that developed richly perforated maces, intricate designs in cut leather, silk, satin, wood (of which intarsia work is but a part), and silver, when during a burst of sumptuousness (notably 1600 to 1615) the nobles of central Europe found time to forget the surrounding clouds which were obviously preparing the lightnings of the Thirty Years' War. Of stirrups similar to



the present one seven pairs are recorded<sup>2</sup>: one pair, figured in Skelton's Meyrick (Pl. CXXXI), is now in the Wallace Collection (Nos 660, 662); a second pair is in the armory of Prince Lobkowitz at Schloss Raudnitz, Bohemia; a third<sup>3</sup> is in the Johanneum, Dresden; a fourth, in the Berlin Zeughaus (No. 6,519); a fifth, in Paris (Artillery Museum, G 646); a sixth, in the Munich Armee Museum—this having belonged to the Duke of Friedland (Wallenstein); a seventh was in the Spitzer Collection (Lot 477). All are similar in design and decoration, but with slight variations in detail: thus the strap-box in the case of the first five pairs is the same as in the Keasbey specimen, save only in the decoration of two sides of the box; for here the Wallace, Raudnitz, and Dresden specimens bear the arms of the Lobkowitz family, while in the Paris, Berlin, and Keasbey examples the arms are replaced by a panel of conventional floral design. It has been conjectured that some of these beautiful stirrups were Spanish in origin, made by the same artists who prepared the beautiful cup-hilted rapiers of Toledo, but the majority of the experts agree as to their origin in Bohemia or southern Germany which, in those days, did a thriving trade in cup-hilted rapiers in the Spanish manner, where-in even the blades were given the marks of such great Spanish artists as Sahagun the Elder, Juan Martinez, and Tomas de Aiala.

Without going into details unduly, we mention finally that other gaps in our desiderata series have been filled from the Keasbey Collection. Thus in the matter of ancient swords, we now receive specimens which link the Merovingian types with the well-developed glaives of the fifteenth century. We here call attention to an admirably preserved "Viking" sword of the eighth to ninth century. All of these objects may be seen during this month in the Room of Recent Accessions and later in the armor galleries (H 8 and 9).

BASHFORD DEAN.

<sup>2</sup>Hiltl in his catalogue of the Armory of Prince Charles of Prussia states that there is a similar pair of stirrups in the Tsarskoe-Selo Collection in St. Petersburg, but the writer has not had the opportunity to verify this statement.

<sup>3</sup>With one spur *en suite*.

## A RENAISSANCE ARMOIRE IN THE STYLE OF SAMBIN

They married young in the sixteenth century. Diane de France,<sup>1</sup> the natural daughter of Henri II, was only fifteen when she married in 1553 a gallant Italian captain at the French court, Orazio Farnese, Duke of Castro. But in those tumultuous days marriages were often brief in duration; and six months after her marriage, Diane was widowed by the death of her husband in the defense of Hesdin against the Spanish.

Although Diane was deeply affected and for some time absented herself from the court, negotiations were soon under way for a second marriage. In 1557 the Connétable de Montmorency asked her hand for his son, François. Unfortunately, the latter, the Maréchal de Montmorency, already had a wife living. But, as Henri II ardently desired this new alliance, a royal edict was issued to the effect that clandestine unions—and the Maréchal's marriage was of this order—were null and void. After prolonged protest François finally yielded, a papal dispensation was secured, and in 1559 Diane de France married François de Montmorency. The Maréchal died in 1579. Diane long survived her second husband, her own death did not occur until 1619.

In the disturbed political conditions of her time Diane played a not inconspicuous part. Throughout her life she was a prominent figure at the most brilliant court of Europe, where her personal charm and dignity, her loyalty and wise counsel endeared her to all. Her beautiful face and figure, her grace on horseback, and her devotion to music and the pleasures of the chase were enthusiastically described by Brantôme in his celebrated *Vies des Dames Illustres*.

Such, in brief, was the worthy princess for whom, in all probability, was made as a wedding gift, on the occasion of her

<sup>1</sup>Born in 1538. Daughter of the Piedmontese, Filipe Duc, with whom Henri II, then Dauphin, had a liaison during an expedition into Italy. Diane was affectionately brought up by her father, presented at the court of François I, and legitimized in 1547 with the style of Diane de France.

marriage to Orazio Farnese in 1553, the magnificent armoire<sup>2</sup> (fig. 2) lately purchased and now exhibited in the Room of Recent Accessions.

On the projecting ledge which separates the upper and lower parts of the cabinet and on the under side of the cornice are painted in white, black, and gold numerous ciphers and emblems. These include enlaced deltas (for D), enlaced phis (for F), letters d and h, crescents, hearts, and

double meaning of both France and Farnese. Assuming the reference to Farnese to be correct, the meaning of the letter h is then clear; it is the initial letter of Horace, the French rendering of the Italian Orazio. The significance of the heart is obvious.

An escutcheon forming part of the pediment still retains traces of painting—presumably a coat of arms, but unhappily it is too much obliterated to be of any help.



FIG. 1. RENAISSANCE ARMOIRE. PAINTING ON THE INSIDE OF THE LEFT-HAND DOOR

fleurs-de-lis. The crescent, one of the symbols of the goddess Diana, leaves little doubt that the deltas and letter d are to be read as the initial letter of the name Diane. The goddess is also painted on the inside of one of the cabinet doors: The royal fleur-de-lis,<sup>3</sup> used not decoratively but as an emblem, suggests the identification with Diane de France. For Farnese we have the Greek letter phi, substituted according to the fashion of the day as a phonetic equivalent for the letter F; it may have the

We are reduced, therefore, to conjectures. Nevertheless, the ciphers and emblems, the general style of the work, and the sumptuous character of the armoire, which surely was made for no ordinary occasion, permit one, with reasonable certainty, to associate this piece of furniture with the marriage of Diane de France and Orazio Farnese.<sup>4</sup>

<sup>4</sup>This identification was first suggested, but with reservations, by Mlle Renaud of the Louvre in an unpublished study written for the former owner of the armoire. Judging the armoire from the evidence of style to be not earlier in date than 1570, Mlle Renaud found it difficult to reconcile this date with that of the marriage in 1553. To the present writer, however, the reasons for dating the cabinet not earlier than 1570 do not appear valid.

<sup>2</sup>Walnut. Height, 97 inches. Width, 61½ inches.

<sup>3</sup>It also occurs in the Farnese arms; it may thus have a double sense.



FIG. 2. RENAISSANCE ARMOIRE PROBABLY MADE AS A WEDDING GIFT FOR DIANE DE FRANCE IN 1553

On the plinth of the central caryatid on the lower half of the cabinet is a painted monogram composed of the letters E C F united by a looped cord. What is the significance of this cipher? That it has anything to do with the maker of the cabinet seems to me improbable. I venture the surmise that E C F are the initials of the donor of the armoire. This opinion is supported by the evidence of an elaborate cipher painted twice on the inside of the left-hand door of the upper part of the cabinet. This cipher is composed of the letters D (for Diane), O (for Orazio), and E C F. Who else but the donor would combine his or her initials with those of the nuptial pair? But the identity of the donor remains to be discovered.

On this same door a cipher composed of two Greek letters phi (for F) is twice repeated. This cipher also occurs, as we have noted, on the exterior of the armoire, and presumably signifies Farnese, or perhaps Farnese and France united in the persons of Diane and Orazio. Two small painted initials P G are introduced inconspicuously in the lower horizontal border of the door, and are probably those of the painter responsible for the interior decoration of the cabinet.

By the middle of the sixteenth century, when this cabinet was made, the Renaissance style had become thoroughly acclimatized in France. The expeditions of Charles VIII, Louis XII, and François I into Italy had fostered the rapid development of the new style. Gothic traditions of form and structure persisted for a while, but were increasingly masked, as time went on, by Renaissance ornamental motives. The Italian painters whom François I employed in the decoration of Fontainebleau completed the work of popularizing the new fashion in France. By the middle of the century its triumph was complete.

To the French craftsman—wearied, we may well believe, with his time-worn stock in trade of Gothic motives—the novel repertory of Renaissance ornament was a lively tonic. Sometimes it went to his head. But if occasionally his enthusiasm led him to indulge in ornament with more prodigality than suits perhaps our soberer

taste, there is always in his work a vitality, a nervous élan which redeems it from the commonplace. It was an age of splendid ostentation. For its simpler furniture, elegance of form and line sufficed; but for the great "show pieces" destined for the palaces where, amidst a profusion of carving and gilding, the gods of Olympus had taken up their new abode, a lavish magnificence was in order.

Of this latter type of furniture the recent acquisition of the Museum is a remarkable specimen. Here are classical motives enough to content the most fervent amateur of the fashion from beyond the Alps—satyrs and nymphs, Roman warriors and sphinxes, laurel-wreathed columns, garlands, masks, pagan goddesses—and for good measure, an assortment of Christian virtues. Wherever the surface of the wood is uncarved, there one finds delicately painted arabesque tracery. Not only has bright gold been used to enrich the effect of the carving, but most of the surfaces have been gilded and toned an olive green to suggest the color of bronze.

The elaborate decoration of the armoire is not confined to the exterior alone. Indeed, perhaps the most extraordinary feature of this cabinet, one that gives it a unique interest, is the painted decoration of the interior. As figure 3 shows, the interiors both of the upper and lower cupboards and of the two shallow compartments on the sides are richly painted with arabesque designs and with allegorical compositions. These paintings are in exceptional preservation; the colors are nearly as fresh and pure as the day they were painted, so that when the doors are opened the effect is almost riotously gay.

The identification of the subjects represented in the paintings offers many difficulties. On the inside of the left-hand door the painting (fig. 1) represents a beautiful young woman, crowned with flowers, who holds a lily stalk in her left hand while with her right she supports a vase of flowers. Beneath her feet is a turtle. The composition is completed with a monkey, a little greyhound, two cupids holding wreaths, and various decorative motives. The turtle is a symbol of modesty (since the turtle

never leaves its home, i. e., its shell). On the other hand, the evanescence of beauty is sometimes symbolized by a device showing a turtle gnawing the stalk of a growing

special application of this theme may be stated in Shakespeare's words:

From fairest creatures we desire increase,  
That thereby beauty's rose might never die.



FIG. 3. RENAISSANCE ARMOIRE. VIEW SHOWING PAINTED DECORATION OF THE INTERIOR

lily. Perhaps the meaning of our painting is something like this: beauty is fugitive—whether it leaves us speedily as a greyhound runs or at the turtle's leisured pace, it leaves us inevitably—the grimacing monkey is a reminder of what awaits us. The

The meaning of the next painting is again conjectural, but the subject is possibly Venus triumphant over Innocence, the latter symbolized by a lamb whose feet are bound with a braid of the goddess' hair (fig. 4). In the next composition are two

figures of women: one carrying a child on her arm and accompanied by a little boy holding an apple and a bunch of grapes; the other standing with her foot on an overturned urn and pouring water into a cup from a ewer. The first, I surmise, may figure the riches of Nature; and the second, Temperance: the moral being that when the good things of life are enjoyed with moderation there results the happiness of constant good fortune, a quality symbolized in the

sent the goddess Juno and a woman playing a lute, other musical instruments lying at her feet. The intention may have been to contrast heroic or martial music, symbolized by Judith and the wind instruments, with courtly music, exemplified by Queen Juno and the stringed instruments.

The subjects carved in low relief on the exterior of the cabinet are a little less troublesome. Fortitude, typified by Hercules overcoming Antaeus, flanked by Judith and

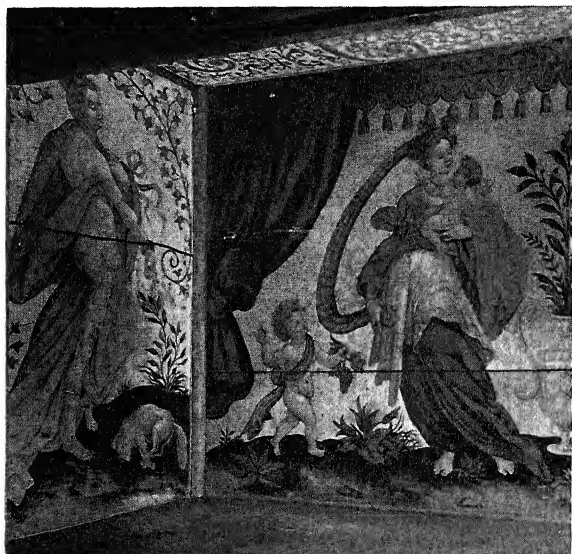


FIG. 4. PAINTED DECORATION ON THE INTERIOR OF THE RENAISSANCE ARMOIRE

next painting (fig. 5) by a figure of the goddess Fortuna standing over an anchor. The subject of the painting on the right-hand door is unmistakably the goddess Diana. If the armoire was made, as I believe, for Diane de France, the reason for introducing this figure is obvious.

The inside of the door of the shallow compartment on the right side of the cabinet represents Judith with the head of Holofernes. On the back of the compartment is painted a woman blowing a trumpet, while in her left hand and on the ground around her are various wind instruments. The corresponding paintings in the compartment on the left of the cabinet repre-

Cleopatra, is easily recognized in the upper left panel on the front. The subject represented to the right is Charity, flanked by Abundance and Flora (?). The subject of the lower panel on the left is Justice, who holds a tablet inscribed *JUS · SUUM · CUIQUE · TRIBUENS* (Rendering to each his due). The figure on the corresponding panel to the right represents Piety, or possibly Hope. On the right side of the cabinet the subject of the upper panel is a Roman warrior holding a palm branch; in the lower panel is Pegasus. On the opposite side of the armoire the subject of the upper panel is a Roman warrior holding a banner *semé* with fleurs-de-lis; on the lower

panel is a stag, one of the symbols of Diana.

In design the *armoire* has obvious affinities with the furniture described, perhaps more conveniently than accurately, as in the style of Hugues Sambin. Of the life and works of this master wood-carver and architect of Dijon we know little. He was born about 1520. He was probably the son of an elder Hugues Sambin of the same calling who was living in Dijon in 1548

de Justice at Dijon, and a cabinet and a table at Besançon.

This is not much to go on. Our *armoire* presents analogies with these works, but they are hardly sufficient to warrant an unqualified attribution to Sambin. Pending further investigation the *armoire* may be described as of the Burgundian school, in the style of Hugues Sambin.

JOSEPH BRECK.



FIG. 5. PAINTED DECORATION ON THE INTERIOR OF THE RENAISSANCE ARMOIRE

and who died there in 1562. In any case, the younger Sambin was received as *maître menuisier* at Dijon in 1549, and continued to live there practically without interruption until 1565. For the years between 1566 and 1571 documents are lacking; but he may have been at Vienne. His celebrated book of designs for caryatids appeared at Lyons in 1572. From 1574 to 1595 he was at Dijon, where he was still living in June, 1600; between then and 1602 he died. Of his work as a wood-carver the only certain examples still existing are a carved door and the chapel screen of the Palais de Justice at Dijon. Very probably by him are the exterior doors of the Palais

## ADRIAEN BROUWER

While yet living Adriaen Brouwer had become a legend, and the legend leaves no doubt about the reprehensibility of his behavior. His recklessness, his scorn of respectability, his roistering life in the taverns—these were the themes that were dwelt upon. Decency and humdrum virtue pass away without a comment, but naughtiness, it seems, has an abiding fascination. The Prodigal Son is famous over half the world, but whoever gives a thought to his industrious and obedient elder brother! And Brouwer was a prodigal son, though without the repentance and the home

coming and the fatted calf. However, he had a great advantage over the hero of the parable in one particular—he left a record of his riotous living, the record of his pictures, in which noisy and tipsy revelers drink, smoke, quarrel, and gamble; and these pictures, from the time of their painting three hundred years ago, have been regarded as masterpieces of his time and country.

He was the perfect bohemian, running away from home at fifteen, getting his living no one knows how, most precociously picking up his artistic education the while, from the painters of Amsterdam, from Frans Hals in Haarlem, from Rubens in Antwerp, and always, as he was of the same sardonic lineage, from the art of Bosch and Peter Bruegel. He kept low company and was addicted to the two new vices of his age, brandy and tobacco; this latter at that time a powerful narcotic of the nature of opium, not at all the innocuous and pleasant tobacco we know. The taverns were his favorite haunts and, if we are to believe the historians, his preferred workroom as well. But in this they must refer to the conceiving of his pictures and the making of his drawings, as his precise and deliberate handling of paint, in marked contrast to the vehemence of his figures, surely required the quiet of a place apart. His genius was nourished by his dissipations; his work grew steadily in power and freedom up to his thirty-third year, when he died suddenly—from his debauches, it is said. And though eager buyers had long disputed for his work, he was penniless at the end and charitable people paid for his burial.

Such are the main facts of his history. On the other hand there is the testimony of his pictures, proclaiming clearly his high integrity, his steady progress from the style inherited from Bruegel, in which each item of the composition is treated separately with its outline and local color, to the new modern manner in which the forms are immersed in the peculiar light and shadow of the place of the picture—the style which the youthful Rembrandt, at the same time, was practising. In his rare landscapes Brouwer seems indeed to

have preceded Rembrandt in the modern development; they are like nothing which had appeared or was to appear up to the time of the French landscapists of the middle of the last century.

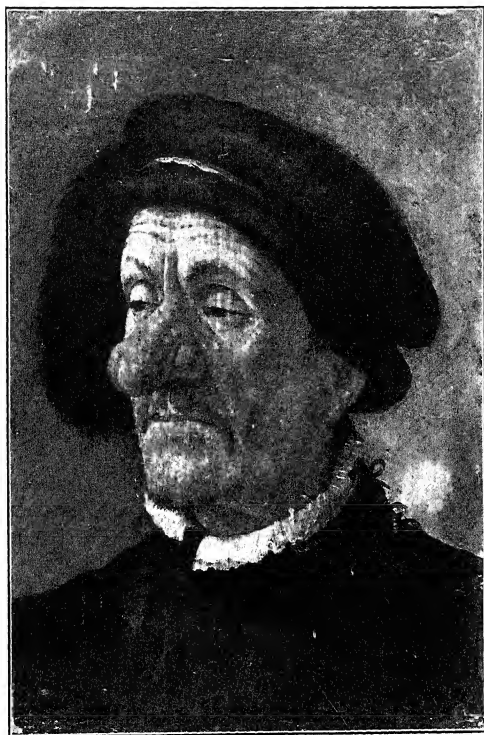
It is hard to believe that such a momentous work could have been accomplished between drinks, as it were, but genius has its own incomprehensible rules. In connection with Brouwer one thinks immediately of François Villon who, likewise between drinks, scribbled a mock Will and Testament for his own delight and that of his scamp companions, neither he nor they aware of the new world of poetry he was discovering. One thinks also of the precocious masters such as Masaccio or Giorgione, mere youths who suddenly emerge from the tradition perfectly equipped in a new style, the teachers of their own and following generations, or of Raphael, whose boyish achievements almost persuade one that there must be something in that old belief of the soul passing through many bodies, carrying with it at times the results of the effort and experience of its past existences. With these prodigies, our artist, in kind at least, may be likened.

His pictures are not so rare as one might suppose from the shortness of his career. Some hundred and thirty works are listed and several have found their way to this country. Three are in the possession of Colonel Michael Friedsam in this city, one of which, *The Smokers* from the Steengracht Collection, is of prime importance; another is in the New York Historical Society; and still another, at least one which we confidently attribute to him, the announcement of which is the purpose of this article, has been bought lately by the Museum and can be seen this month in the Room of Recent Accessions.

It is a little portrait,<sup>1</sup> about three-quarters life-size, of a man with a prodigious nose. The head is rather crowded in the panel; one surmises that the interest of the artist was suddenly aroused by the extraordinary features and he seized the occasion, utilizing the material he happened to have nearby and painting the head as

<sup>1</sup>Oil on wood, h 9 $\frac{3}{8}$ , w 7 $\frac{1}{8}$  inches. Marquand Fund, 1925.





PORTRAIT OF A MAN BY ADRIAEN BROUWER  
FLEMISH, XVII CENTURY

large as his available panel allowed. The one who thus inspired him is past middle age, his skin tanned by a hard life and exposure to the weather. He is unkempt, needing a shave and clean linen, but he holds his head proudly; the deep-set eyes, a little weary, look out with a fine air of assurance and the mouth is proud and somewhat disdainful. His dress though shabby is pretentious, a drooping plume to his hat and a narrow ruff, none too immaculate, about his stringy neck. He seems to be upheld by the consciousness of some talent or gift which raises him above the generality and he wishes to dress the part. No doubt he was bombastic and impudent but he appeals to one's pity at the same time. His talent may have been only in the way of drinking strong drink or cheating at cards but it sufficed to give him his illusion of distinction.

It is a haunting face lit up by that fascinating self-approval. After all, he must have been something more particular than a champion drinker or card-sharp. One is bewitched into speculations. Could he have been a famous rhymester of the ale-houses, one wonders, or in more likelihood a wandering actor or a showman at the fairs? Readily could he be imagined as the "barker" who harangues outside the booth about the sights inside—about the bearded lady, or the walking skeleton, or the mermaid caught in a net by fishermen. Or he might have sold an infallible cure-all from a gaudily painted cart at the roadside. Some such life, one feels convinced, has left its record on the tired and proud old head.

Undoubtedly the portrait was painted directly from the model and with great rapidity, to judge by the freshness of its handling and the momentary expression of the sitter's face. He seems just to have taken his position at the artist's request, and only at the moment to have composed his features after some jesting remark, "Do justice to my nose, young man," or something of the sort. In any event the picture tells plainly—and here we reach solid ground at last after all the uncertain footholds which the vividness of the portrait has lured us into—the picture tells plainly with what relish and what perfect sympathy Brouwer undertook his work. Every stroke of the brush counts in the result. Light, unerring lines, tremulous with sensitiveness, mark out the forms; over this framework a scumble of quiet color of thinnest body has been spread, hatched into with delicate variations of light and shade. Nervous deliberate strokes of black from a fine pointed brush give accents to the leathery skin and mark the scanty moustache and the stubble-like beard. A narrow pink band about the hat counts excitingly in the restrained range of the panel's color—the ashy sallow flesh, the black coat, the black plume in the black hat, and the gray background. The artist was not making a picture, he gave no thought to its mechanics—its color or its composition; all his energy was bent to the one purpose of setting down the likeness of his model. It is thus, perhaps, that his interest in the face he painted is transferred with such strange intensity to those who look with good will at his painting.

BRYSON BURROUGHS.

## ACCESSIONS AND NOTES

**A BEQUEST.** The Museum has received \$5,000 as an unconditional bequest from the late William P. Wainwright

**A CORRECTION.** The charming strip of French needlepoint lace illustrated on page 220 of the September, 1925, *BULLETIN* should have been referred to in the article as a loan from Miss Mary Humphreys Johnstone.

**THE STAFF.** By action of the Board of Trustees of the Museum Christine Alexander, who has been an assistant in the Department of Classical Art since 1923, has been appointed an Assistant Curator Grace Cornell, who since 1917 has conducted the study-hours for salespeople, has been given the title of Associate Instructor, and Helen Gaston Fish, her assistant since 1924, that of Assistant Instructor.

**LECTURES ON GREEK SCULPTURE FOR MEMBERS AND OTHERS.** A course on Greek Sculpture is being given in Class Room B by Gisela M. A. Richter, Curator of the Department of Classical Art, on Mondays, from February 1 to May 24, at three o'clock. The course includes discussion and gallery visits. A fee of \$16.00 is charged to every one except members of the Museum, for whom the course is free.

**MEMBERSHIP.** At a meeting of the Board of Trustees, held January 18, 1926, the following persons, having qualified, were elected in their respective classes:

**FELLOW IN PERPETUITY,** Francis Robinson, in succession to Francis Robinson.

**FELLOWS FOR LIFE,** Henry W. Boettger, John F. Erdmann.

**FELLOWSHIP MEMBER,** Miss Elizabeth Almy Slade.

**SUSTAINING MEMBERS,** Mrs. Richard Airey, Mrs. Carolyn Armstrong, Mrs. Fenby Bausman, George D. Biddle, Mrs. Charles L. Borgmeyer, Princess Miguel de Braganza, Mrs. George P. Butler, Paul M. Byk, Mrs. S. M. Carper, Mrs. John C.

Clark, P. Coryllos, S. Olin Dows, Mrs. Arthur Mason Du Bois, Mrs. Myron I. Granger, James G. Hardy, William De F. Haynes, Robert B. Honeyman, Jr., Mrs. Harold McGraw, Miss Florence MacComb, Mrs. R. Osgood Mason, Mrs. W. Albert Pease, Jr., Miss Agnes Peyton, Mrs. H. J. Pierce, Mrs. J. A. Ranier, Mrs. Robert T. Swaine, Mrs. Daniel P. Wooley.

**ANNUAL MEMBERS** were elected to the number of 123.

**NEW BRONZES.** This month Ogden Mills has added to his already generous gathering of Renaissance medals and bronzes. Works of the Italians—Riccio, Matteo de' Pasti, Pastorino de' Pastorini, and a follower of Benvenuto Cellini—are exemplified in the group now shown in the Room of Recent Accessions. The French medalists, Claude Warin, of Lyons, and Jean Warin, the foremost medalist and coin-engraver of the seventeenth century in France, are represented by medals, signed simply WARIN, without discriminative initials. One, evidently by Claude Warin, is the portrait of a local Lyons sitter, Charles Grolier, who was Provost of Merchants in that city in 1651. This circumstance precludes any possibility of its having been done by Jean Warin, who was at this time in charge of the King's Mint at Paris. The other, a portrait of Anne of Austria and her small son, Louis XIV, is attributed to Jean Warin, as there is no record of Claude's having filled a post at the mint, and as he was probably in England at that date. There are portrait medals, signed with initials, by both Guillaume Dupré and his son, Abraham.

Of greatest interest is the bronze figure of a Negress, which comes to the Museum from the recent sale of the Castiglioni Collection, in Vienna. This work was formerly attributed to Giovanni Bologna, because it so closely resembles the style of the statuette of a Woman Drying Herself by Bologna, but is now definitely assigned to Alessandro Vittoria (1525-1608), a

sculptor, architect, and medalist prominent among the artists of the Venetian Cinquecento. Leo Planiscig considers this the best of the known examples of Vittoria's Negress because the mirror which she holds in her right hand, missing in some of the other examples, is here intact. The tapering limbs, the long fingers, the sloping shoulders, the slim columnar neck on



NEGRESS  
BY  
ALESSANDRO VITTORIA

which the head is tilted a little to the right, are characteristic of the Vittorian manner.

The Mills gift includes four miniature busts of Roman emperors, Renaissance works conceived in the classical mood, and several interesting plaquettes.

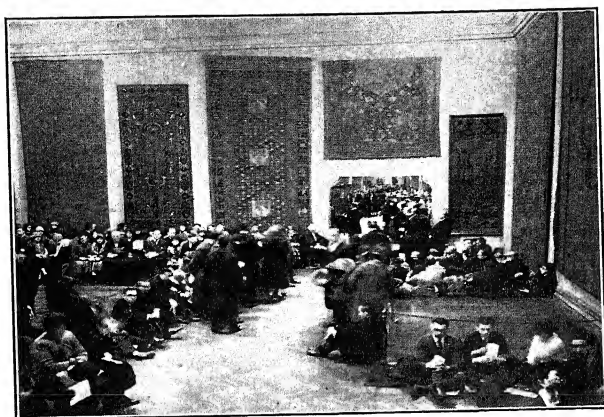
H. S.

THE SARGENT EXHIBITION. Interesting evidence of the catholicity—or diversity—of exhibition-goers is the large attendance at the memorial exhibitions of the work of two such opposite interpreters of American life as George W. Bellows and John Singer

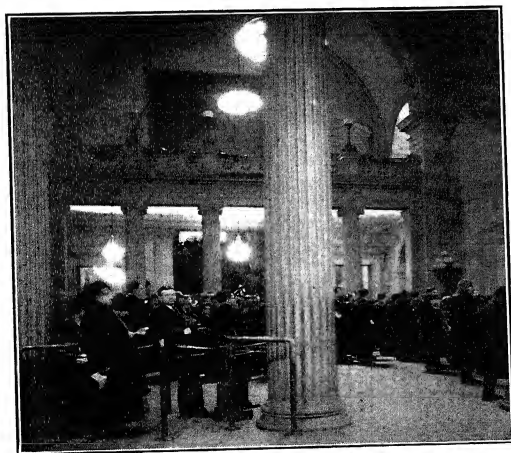
Sargent. For the “record” in attendance so briefly held by the Bellows exhibition has already been surpassed by the Sargent—14,620 having visited it during the first week alone, and 48,152 in the four weeks before this BULLETIN went to press. The sale of catalogues, too, has outleaped all calculations, over five hundred and fifty going at the private view, with the entire first edition of two thousand copies exhausted by the middle of the second week of the exhibition. A second edition of four thousand copies was printed as promptly as possible, but there was a regrettable—if unavoidable—interlude when visitors could carry away no tangible reminiscence of the swirling silks of Sargent’s ladies or the close notation of his Mediterranean scenes; of his charmingly unsentimentalized children or his nervous aesthetes, just faintly satirized by the very intensity of his presentation of them. Perhaps, however, some of the truly curious looked a little harder by reason of it, striving to carry away their own appreciative reproductions.

THE MUSEUM CONCERTS: RETROSPECTIVE AND ANTICIPATIVE. The setting and the movement were operatic: the silent shifting of the crowd under the upward swing of the arches; behind them the inscrutable Pharaohs and the tomb of Perneb; and everywhere the music telling in its own untranslatable terms that life is so and so, tragedy thrusting out gaiety, spiritual conquest perhaps overcoming even that. If you wanted to see the pull of the music as well as hear it, you could go and look at the people against the brittle fragility of the Bishop Jade Room or crouching in ignored discomfort under and around the Ballard oriental rugs.

Remembering so the January concerts, it is good to announce the series for March 6, 13, 20, and 27, Saturday evenings at 8 o’clock, two contributed by the Juilliard Musical Foundation and two by private donors. Preceding each concert, at 5:15, is a talk in the Lecture Hall by Thomas Whitney Surette on the program of the evening, for those who may wish to add to instinctive enjoyment the close excitement of a more technical appreciation. And



GALLERY OF ORIENTAL RUGS



ENTRANCE HALL



BISHOP JADE ROOM

THE MUSEUM DURING A SYMPHONY CONCERT, JANUARY 9, 1926

for the benefit of those who would otherwise be unable to hear the concerts at all, they are being broadcast by WNYC.

THE VANDERBILT FIREPLACE BY SAINT-GAUDENS. The Museum has recently received as a gift from Mrs. Cornelius Vanderbilt, Sr., the famous fireplace by Augustus Saint-Gaudens executed in 1881-82 for the house erected at the corner of Fifth Avenue and Fifty-seventh Street by the late Cornelius Vanderbilt. The fireplace, designed in the Renaissance style for the great entrance hall, embodies two of Saint-Gaudens' finest draped female figures. These two figures are in the form of caryatids of Numidian marble and support the lintel of the fireplace. They differ from each other in the postures of the heads and in minor details. Adorning the face of the overmantel is a mosaic by John La Farge.

Mrs. Vanderbilt's gift is a generous and welcome one and an important addition to the group of Saint-Gaudens' sculptures in the Museum. It will be installed in the new gallery of American sculpture in Wing K, and will therefore not be available to the public until the opening of that wing in the spring of the present year. At that time a more detailed account of the fireplace will be given.

P. R.

FURTHER NOTES ON A GREEK INSCRIPTION. The inscribed base published in the November BULLETIN<sup>1</sup> has aroused considerable interest; the following note on it has been received from M. Théodore Reinach: "The inscription is in verse, as are many others of that period, and ought to be transcribed thus, as an elegiac distich:

Χαιρεδήμου τόδε σῆμα πατὴρ ἔστη[σε]  
θανόντος  
Ἀμφιχάρ[η]ς ἀγαθὸν παῖδ' ὀλοφυρόμενος.  
Φαίδιμος ἐποίηε.

Of course the quantity of Χαιρεδήμου is wrong, which is often the case with proper names made to fit in metrical inscriptions. Phaidimos is not an unknown artist; his signature occurs already on a metrical inscription of the same epoch in the National Museum at Athens<sup>2</sup>. Nay, a little bit of the actual work of Phaidimos is still in existence, for parts of two feet are visible on the Athens base."<sup>3</sup> Professor David M. Robinson of Johns Hopkins University has also called attention to the fact that the lines form a couplet, and Dr. R. Zahn of the Berlin Museum refers us to the Athens base.

C. A.

<sup>1</sup>P 269, fig 1.

<sup>2</sup>No 81, *Inscriptiones Graecae*, I (ed minor), no 1012

<sup>3</sup>Reproduced by Eichler in the *Oesterreichische Jahreshfte*, XVI (1913), p. 86, figs 46, 47, 55

## LIST OF ACCESSIONS AND LOANS

JANUARY, 1926

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Third Egyptian Room)	Squatting statue of the royal scribe Raho- tep, gray granite, from Sakkara, V dyn. *Painted linen shroud, with portrait and bordering panels of divinities, Roman period (about 11 cent. A. D) . . . . . *Tomb-group, from Dra Abul Naga, Thebes, early XVIII dyn, consisting of gold-mounted serpentine heart scarab, gold ring, jasper bezel of a ring, 9 canopic jars and 2 canopic jar covers, 12 pottery vases, 1 alabaster vase, 7 alabaster kohl pots and 1 kohl pot cover, 2 limestone ushabtis, bronze mirror, fragments of inlaid eyes from coffins, and fragments of gold-leaf; lime-	Gift of Edward S Harkness  Gift of George D Pratt

\*Not yet placed on exhibition.

CLASS	OBJECT	SOURCE
	stone vase of Sennefer, from Thebes, XVIII dyn.; red polished pottery vase in the form of a squatting woman, XVIII dyn., and a fragment of a cubit stick, green slate, Empire period . . . . .	Gift of Dr. and Mrs. Thomas H. Foulds.
	*Greek letter on papyrus, early III cent. A D . . . . .	Gift of Maurice Nahman.
ANTIQUITIES—CLASSICAL	*Poros fragment of a sphinx, Greek, VI cent. B. C.; †bronze stamp, Roman Imperial period, *bronze statuette, Greek, VI cent B. C., bronze statuette, Etruscan, VI cent. B. C., bronze mirror, Greek, IV cent B. C.; bronze statuette of Harpocrates, Roman Imperial period; bronze portrait head, Roman Imperial period, bronze cock, Roman Imperial period, gold fibula, Italic, VI-V cent. B. C., gold necklace, Greek, IV cent. B. C.; gold earrings (3), Greek, IV cent. B. C.; gold spiral, Etruscan, VII-V cent. B. C . . . . .	Purchase
	†Ivory sandaled foot, Roman Imperial period . . . . .	Gift of John Marshall.
BOOKS	*Bible, printed by Oxford University Press, English, 1702 . . . . .	Gift of Frank LeG Gilliss, in memory of Walter Gilliss
CERAMICS (Wing H, Room 12)	*Tomb figure of a woman and box with cover, T'ang dyn (618-906 A. D.), cup, cup-holders (2), Tzu Chou ware, *porcelain bowl, vase and bowl, Chun yao, deep saucer, K'uan yao, all Sung dyn (960-1280 A. D.), porcelain cup, Yuan period (1280-1368 A. D.), *porcelain bowls (2), Ch'eng Hua period (1465-1487 A. D.), porcelain pot, Cheng-te period (1506-1521 A. D.); porcelain cup, Yung-lo period, Ming dyn (1368-1643 A. D.); porcelain jar, probably XVIII cent; porcelain vase, abt 1890,—Chinese, vase, glazed pottery with slipware decoration, by Lenoble, French, modern ..	Purchase.
(Wing H, Room 12)		
(Wing J, Room 8)		
CRYSTALS, JADES, ETC (Wing E, Room 9)	Jade knife, Chinese, late Chou dyn. (1122-256 B. C.) . . . . .	Purchase.
FANS (Wing J, Room 8)	Fan, by Bastard, French, modern . . . .	Purchase.
GLASS (OBJECTS IN) (Wing J, Room 8)	Cup, pâte-de-verre, by Decorchemont, French, modern. . . . .	Purchase.
JEWELRY (Wing E, Room 9)	Gold ornament, found in a tomb in Honan, Chinese, Chou period (1122-256 B. C.) . . . . .	Purchase.
LACES . . . . .	†Strip of needlepoint lace, French, 1725-1750; fichus (2), Honiton applied lace, abt. 1800-1820; pelerine and lappets (2), double point lace, English, early XIX cent.; collar and handkerchief, English (?), third quarter of XIX cent. . . . .	Gift of Mrs. Edmund L. Baylies.
	†Handkerchief, Valenciennes lace, Belgian, middle of XIX cent. . . . .	Gift of Mrs Frank Canfield Hollister.

\*Not yet placed on exhibition

†Recent Accessions Room (Floor I, Room 8)

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
MEDALS, PLAQUES, ETC	†Medals (12) and plaque, bronze, XVI cent, bronze medallion, XVII cent,—Italian, plaque, bronze, German, XVI cent	Gift of Ogden Mills
METALWORK	†Box with cover, silver, Indian (Burmese), XVIII cent	Gift of S S Howland
(Wing E, Room 9)	Vessel, Chou dyn (1122-256 B C), mirror, Han dyn (206 B C-220 A D); seated figure of Amithaba Buddha, *dragon's head and mirrors (2), bronze, *plaques (2), bronze, Scythian, Six dyns (265-618 A D), woman's comb, ornaments (4), and hairpin, silver, T'ang dyn (618-906 A D),—Chinese, champagne cooler, silver, by Jean Puiforcat, French, modern	Purchase
SCULPTURE	Stone head, Buddha, Cambodian (Kmer), VIII cent	Purchase
(Wing E, Room 11)	†Statuette, bronze, Negress, attributed to Alessandro Vittoria, Italian (Venetian), XVI cent	Gift of Ogden Mills
	†Head of a woman, marble, by Lee Lawrie, American, contemporary	Gift of Mrs Clinton Ogilvie.
TEXTILES	†Pieces (17) of tapestry, Coptic, III-VII cent	Gift of George D. Pratt
	*Piece of flowered silk designed by Louis Perier, French (Lyons), third quarter of XVIII cent	Gift of Mrs Louis Perier, in memory of her husband
	*Samples (15), of carpet, chintz, flax, homespun, silk, etc., Indian, Japanese, English, and American, XVIII-XIX cent	Gift of Mrs. Eli N Fordham
	*Fringe of yellow silk, Italian, early XVIII cent.	Purchase
WOODWORK AND FURNITURE	*Picture frame, carved walnut, American, 1905	Gift of Mrs Clinton Ogilvie
(Wing J, Room 8)	Cabinet, palisander wood with marble top, by Jallot, French, modern	Purchase
(Wing J, Room 8)	Desk, ebony and gilt-bronze, and desk chair, ebony and leather, both by Sue and Mare, French, modern.	Purchase.
ARMS AND ARMOR	Targe of German Ritter Orden, from Marienburg, XV cent., shield, St George and the Dragon, Saxon, XV cent, *targe, Ordre du Saint Esprit (?), late XV cent,—German, pavese, blazon of three geese or swans, S E German or Polish, XV cent.; *pointed targe, XVI cent., *targe with arms of Enns and Steyermark, Austrian, XV cent; targe, Hungarian, XVI cent, *targe with lance rest ("spectacle" blazon of the Quinones family), Spanish, late XV cent.	Lent by Bashford Dean
CERAMICS	*Figure of Kuan-yin, white porcelain, Chinese, modern.	Anonymous Loan.
JEWELRY	*Pair of gold cuff links made by Paul Revere, American, late XVIII cent....	Lent by Miss Florence J Clark

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
METALWORK (Wing E, Room 9)	Mirror, bronze, covered with carved and embossed silver, period of the Six dyns., —Chinese	Anonymous Loan
(Floor II, Room 22)	Tureen with cover, silver, French (Paris), 1775 .. . . .	Lent by John Henry Livingston
TEXTILES	*Border of Brussels applied lace, Flemish, early XIX cent . . .	Lent by Mrs. David Dows.
WOODWORK AND FURNITURE (American Wing)	Trestle gate-leg table, American, last quarter of XVII cent . . .	Lent by Earle W. Sargent.
*Not yet placed on exhibition		†Recent Accessions Room (Floor I, Room 8)

## CALENDAR OF LECTURES

### FREE LECTURES

FEBRUARY 20—MARCH 14, 1926

		February		HOUR
20	Pompeian Painting	Walter Pach ..	.	4 00
21	John S. Sargent	Royal Cortisoz ..	.	4 00
27	Tintoretto (For the Deaf and Deafened)	Jane B. Walker. . .	.	3 00
27	Stained Glass	Charles H. Sherrill. . .	.	4:00
28	Italian Bronzes	Walter Pach . . . . .	.	4 00
March				
6	Vincent van Gogh	Adriaan J. Barnouw. . . . .	.	4 00
6	Talk on the Concert Program	Thomas Whitney Surette. . . . .	.	5:15
7	Modern Scenic Design	John Mason Brown . . . . .	.	4.00
13	Le Premier Art Roman à l'XIe Siècle	Le Problème de son Origine et de sa Transformation		
13	J. Puig i Cadafalch <sup>1</sup> . . . . .		.	4 00
13	Talk on the Concert Program	Thomas Whitney Surette . . . . .	.	5 15
14	Modern Gardens	James Sturgis Pray . . . . .	.	4 00

Gallery Talks, by Elise P. Carey, Saturdays, at 2 P. M.; Sundays, at 3 P. M.

Story-Hours for Boys and Girls, by Anna Curtis Chandler, Sundays, at 2 and 3 P. M.; for Children of Members, Saturdays, at 10 30 A. M.

Entertainments for Pupils in the Elementary Grades, in cooperation with the School Art League, Saturdays, February 27 and March 6 and 13, at 2 P. M.

# LECTURES FOR WHICH FEES ARE CHARGED

FEBRUARY 16-MARCH 15, 1926

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University, and T that it is given by Teachers College.

February	HOUR	February	HOUR
16 Color (T)		23 Story-telling (M)	
Grace Cornell . . . . .	9 00	Anna Curtis Chandler . . . . .	3.30
16 Tapestries (N)		23 Introduction to the Buddhist Art of	
R. M. Riefstahl . . . . .	11 00	Japan (N)	
16 Story-telling (M)		Noritaké Tsuda . . . . .	8 00
Anna Curtis Chandler . . . . .	3:30	23 Introduction to the History of Art	
16 Introduction to the Buddhist Art of		(N)	
Japan (N)		Herbert R. Cross . . . . .	8 00
Noritaké Tsuda . . . . .	8 00	23 Textile Fabrics, Historic and Mod-	
16 Introduction to the History of Art		ern (N)	
(N)		R. M. Riefstahl . . . . .	8 00
Herbert R. Cross . . . . .	8:00	24 Art Structure (T)	
16 Textile Fabrics, Historic and Mod-		Grace Cornell . . . . .	9 00
ern (N)		24 Venetian Painting (N)	
R. M. Riefstahl . . . . .	8 00	Richard Offner . . . . .	11 20
17 Art Structure (T)		24 Metalwork of the Middle Ages and	
Grace Cornell . . . . .	9 00	of the Renaissance (N)	
17 Venetian Painting (N)		Bashford Dean . . . . .	2 00
Richard Offner . . . . .	11:20	24 Talk for High School Classes (M)	
17 Metalwork of the Middle Ages and		Ethelwyn Bradish . . . . .	3 30
of the Renaissance (N)		25 Color (T)	
Bashford Dean . . . . .	2:00	Grace Cornell . . . . .	9 00
17 Talk for High School Classes (M)		25 General Outline of the History of	
Ethelwyn Bradish . . . . .	3:30	Art (N)	
17 Study-Hour for Teachers (M)		Richard Offner . . . . .	11.00
Albert Heckman . . . . .	4:00	25 Turkish Art and Architecture (N)	
18 Color (T)		R. M. Riefstahl . . . . .	11 00
Grace Cornell . . . . .	9 00	26 Historic Styles of Decoration (N)	
18 General Outline of the History of		Roger Gilman . . . . .	11.00 & 8 00
Art (N)		26 Study-Hour for Teachers (M)	
John Shapley . . . . .	11:00	Edith R. Abbot . . . . .	4 00
18 Turkish Art and Architecture (N)		26 Oriental Rugs of the XVIII and	
R. M. Riefstahl . . . . .	11:00	XIX Centuries (N)	
19 Historic Styles of Decoration (N)		R. M. Riefstahl . . . . .	8 00
Roger Gilman . . . . .	11:00 & 8:00	27 Study-Hour for Home-Makers (M)	
19 Study-Hour for Teachers (M)		Helen Gaston Fish . . . . .	10 00
Kate Mann Franklin . . . . .	4:00	27 Study-Hour for Young Girls (M)	
19 Oriental Rugs of the XVIII and		Kate Mann Franklin . . . . .	10 00
XIX Centuries (N)		27 Great Personalities in Italian Paint-	
R. M. Riefstahl . . . . .	8:00	ing (N)	
20 Study-Hour for Home-Makers (M)		Richard Offner . . . . .	10 00
Helen Gaston Fish . . . . .	10:00	27 Outline of the History of Painting	
20 Study-Hour for Young Girls (M)		(M)	
Kate Mann Franklin . . . . .	10:00	Edith R. Abbot . . . . .	11 00
20 Great Personalities in Italian Paint-			
ing (N)		March	
Richard Offner . . . . .	10:00	1 Art Structure (T)	
20 Outline of the History of Painting		Grace Cornell . . . . .	9 00
(M)		1 Greek Sculpture (M)	
Edith R. Abbot . . . . .	11:00	Gisela M. A. Richter . . . . .	3.00
23 Color (T)		1 Museum Course for High School	
Grace Cornell . . . . .	9:00	Teachers (M)	
23 Tapestries (N)		Ethelwyn Bradish . . . . .	4.00
R. M. Riefstahl . . . . .	11.00		

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

March	HOUR	March	HOUR
2 Color (T)		8 Museum Course for High School Teachers (M)	
Grace Cornell . . . . .	9 00	Ethelwyn Bradish . . . . .	4 00
2 Tapestries (N)		9 Color (T)	
R M Riefstahl . . . . .	11 00	Grace Cornell . . . . .	9 00
2 Story-telling (M)		9 Story-telling (M)	
Anna Curtis Chandler . . . . .	3:30	Anna Curtis Chandler . . . . .	3:30
2 Introduction to the Buddhist Art of Japan (N)		9 Introduction to the Buddhist Art of Japan (N)	
Noritaké Tsuda . . . . .	8 00	Noritaké Tsuda . . . . .	8 00
2 Introduction to the History of Art (N)		9 Introduction to the History of Art (N)	
Herbert R Cross . . . . .	8 00	Herbert R Cross . . . . .	8 00
3 Art Structure (T)		9 Textile Fabrics, Historic and Modern (N)	
Grace Cornell . . . . .	9 00	R M. Riefstahl . . . . .	8:00
3 Venetian Painting (N)		10 Art Structure (T)	
Richard Offner . . . . .	11 20	Grace Cornell . . . . .	9 00
3 Metalwork of the Middle Ages and of the Renaissance (N)		10 Venetian Painting (N)	
Bashford Dean . . . . .	2 00	Richard Offner . . . . .	11 20
3 Talk for High School Classes (M)		10 Metalwork of the Middle Ages and of the Renaissance (N)	
Ethelwyn Bradish . . . . .	3:30	Bashford Dean . . . . .	2 00
3 Study-Hour for Teachers (M)		10 Talk for High School Classes (M)	
Albert Heckman . . . . .	4 00	Ethelwyn Bradish . . . . .	3:30
4 Color (T)		11 Color (T)	
Grace Cornell . . . . .	9'00	Grace Cornell . . . . .	9'00
4 General Outline of the History of Art (N)		11 General Outline of the History of Art (N)	
Richard Offner . . . . .	11:00	Richard Offner . . . . .	11'00
4 Turkish Art and Architecture (N)		11 Turkish Art and Architecture (N)	
R. M. Riefstahl . . . . .	11:00	R. M. Riefstahl . . . . .	11:00
5 Historic Styles of Decoration (N)		12 Historic Styles of Decoration (N)	
Roger Gilman . . . . .	11'00 & 8:00	Roger Gilman . . . . .	11:00 & 8:00
5 Study-Hour for Teachers (M)		13 Study-Hour for Home-Makers (M)	
Kate Mann Franklin . . . . .	4:00	Kichi Harada . . . . .	10:00
5 Oriental Rugs of the XVIII and XIX Centuries (N)		13 Study-Hour for Young Girls (M)	
R. M. Riefstahl . . . . .	8'00	Kate Mann Franklin . . . . .	10:00
6 Study-Hour for Home-Makers (M)		13 Great Personalities in Italian Painting (N)	
Helen Gaston Fish . . . . .	10 00	Richard Offner . . . . .	10:00
6 Study-Hour for Young Girls (M)		13 Outline of the History of Painting (M)	
Kate Mann Franklin . . . . .	10 00	Edith R. Abbot . . . . .	11:00
6 Great Personalities in Italian Painting (N)		15 Art Structure (T)	
Richard Offner . . . . .	10'00	Grace Cornell . . . . .	9'00
6 Outline of the History of Painting (M)		15 Greek Sculpture (M)	
Edith R Abbot . . . . .	11.00	Gisela M. A Richter . . . . .	3 00
8 Art Structure (T)		15 Museum Course for High School Teachers (M)	
Grace Cornell . . . . .	9:00	Ethelwyn Bradish . . . . .	4:00
8 Greek Sculpture (M)			
Gisela M. A. Richter . . . . .	3 00		

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

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## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

## CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4.45 p. m.

FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM

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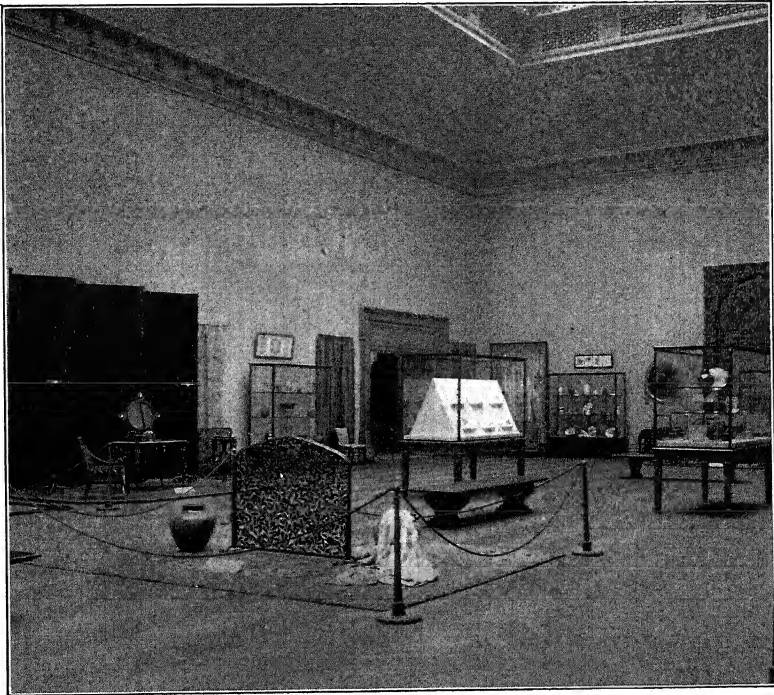
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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI

NEW YORK, MARCH, 1926

NUMBER 3



LOAN EXHIBITION OF MODERN DECORATIVE ARTS  
FROM THE INTERNATIONAL EXPOSITION OF 1925 AT PARIS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER 3, PART I  
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## THE OPENING OF WING K AND THE CLOISTERS

It is now planned to open the new south wing of the Museum (Wing K) with a private view for members and friends of the Museum on the afternoon of Monday, April 5, from two until six o'clock. The opening to the public will be at 10 o'clock on Tuesday, April 6.

Monday, May 3, is set as the date for the opening of The Cloisters. Beginning on May 4 this branch museum of mediaeval art will be open daily, both week-days and Sundays.

## THE CURRENT EXHIBITION OF MODERN DECORATIVE ARTS

The loan exhibition—organized by the American Association of Museums—of objects selected from the International Exposition of Modern Decorative and Industrial Art at Paris, 1925, opened in our large gallery, D 6, with a private view on February 22, and will continue to be shown there through March 21. The attendance at the private view was 2,464.

Several groups of furniture in appropriate settings form an unusual and attractive feature of this important exhibition. One of the most effective of these groups is the Ruhlmann ensemble, which includes a large commode, a toilet-table, a divan, and other pieces of furniture. As Professor C R Richards says in the catalogue of the exhibition: "In many ways Ruhlmann is the most conspicuous and individual figure in the field of French furniture design." The employment of rare woods, ivory, and other sumptuous materials is characteristic of Ruhlmann's furniture, which in its graceful forms and fine proportions often shows an affinity with French furniture of the late eighteenth and early nineteenth century.

Sue and Mare (La Compagnie des Arts Français) are represented by a group of furniture and a *canapé* covered with tapestry after the cartoon of Jaulmes. To quote again from the catalogue: "Probably none among the modern designers have a more scholarly appreciation of the decorative art of the past than the members of this firm, and none perhaps have done more to preserve the spirit of the older French furniture and to embody this spirit in forms suitable for the modern home."

Two interesting ensembles, each shown against a six-fold lacquered screen, exemplify the work of the distinguished architect-decorator, Armand Albert Rateau. The furniture in one ensemble is of bronze and was designed for use in a bath-room; the other is composed of a *canapé* and two armchairs in oak upholstered with tapestry.

Created by "Pomone," the art depart-

ent of the Paris department store, "Bon Marché," is an ensemble composed of bookcase, table, armchairs, rugs, and decorative objects in pottery and metal. The director of "Pomone" is Paul Follot, one of the leading exponents of the modern style. The departments of decorative art maintained by several of the great department stores in Paris have played an important

Brandt, who has achieved an international reputation for his masterly work in forged iron, is an ensemble composed of a console table flanked by standing lamps and surmounted by a large mirror. Elsewhere in the exhibition are other examples of the work of this gifted artist.

By Jean Dunand are several fine examples of work in beaten and inlaid metal and



PART OF THE ENSEMBLE BY E. J. RUHLMANN

part in the new movement, especially in bringing within the reach of the ordinary purse examples of furniture and other household furnishings designed by artists of the first order. Other examples of the work offered by these department stores may be seen in the exhibits of the Grands Magasins du Louvre (Le Studium) and the Printemps (Primavera).

A group of furniture, simple in line and of carefully considered proportions, represents the work of the English firm of Heal and Son. Other French designers represented are Leleu and DIM. By Edgar

in lacquer, including a large three-fold lacquered screen, "Lake Geneva," after the design of Bieler. In addition to the exhibits of Dunand and Brandt, the metal section includes work in silver by the Danish silversmith, Georg Jensen, and by the French silversmiths, Puiforcat, Boin-Taburet, Cardeilhac, and Laparra and Gabriel. By Linossier is a large copper vase inlaid with silver. Included among the exhibits of hardware by Fontaine is a bronze door-knocker modeled by Maillol. Among other well-known French sculptors who are represented in the exhibition by small bronzes

are Bourdelle, Blondat, and Bernard. Decorative mural paintings by Dupas and Vera add greatly to the attractiveness of the exhibition.

The ceramics occupy six wall cases. Here may be seen examples of the work of the principal French ceramists, such as Decoeur, Delaherche, and Lenoble. The National Manufactory of Sèvres is represented by a small group of recent work. One of the most striking exhibits is that of the Danish house of Bing and Grøndahl. Another exhibit is that of the Royal Porcelain Manufactory of Copenhagen. By the English potter, W. S. Murray, are five vases. Conspicuous among the exhibits of glassware are the work of Lobmeyr of Vienna and Carlsbad; the engraved glass from Orrefors, Sweden; and the work of such French craftsmen as Lalique, Marinot, Daum Frères, and Décorchemont.

Some of the finest achievements in the modern style are those of the textile designers and manufacturers. The exhibition includes a representative showing of the work of several of the leading French houses, together with examples of English and Swedish origin. One of the most interesting features of the exhibition is certainly the rugs designed by such artists as Follot, Benedictus, and Bruhns. The hand-printed screen of Scheurer, Lauth et Cie, after designs by Marty, deserves attention. The arts of the book are represented by several examples of printing, book illustration, and binding, mainly French, but including some from Czechoslovakia.

JOSEPH BRECK.

## A LOAN FROM THE FRENCH GOVERNMENT

The four unfinished panels by Puvis de Chavannes which have been placed in the stairway to the left of the Marquand Gallery belong to the Musée du Luxembourg in Paris and have been lent to the Metropolitan Museum by the French Government. They were intended for the frieze above the second series of four paintings by this artist in the Panthéon, three of which represent The Provisioning of Paris by Saint Genevieve during its siege by the

Franks under Childeric, and a single panel, The Vigil of Saint Genevieve. When Puvis died in 1898, these frieze paintings, not being sufficiently advanced to be used as intended, were copied by one of his pupils, who completed his paintings from sketches and indications left by his master. The copies were affixed to the wall in the Panthéon and the unfinished canvases, just as Puvis left them, turned over to the National Museum of the Luxembourg.

The circumstances of the loan, in the first place, require a few words of explanation. The sending of these panels to America was made possible by the late curator of the Luxembourg, Léonce Bénédict, always a warm friend to our country and an appreciative critic of our artists. It was by M. Bénédict's cordial furtherance of the request of the National Society of Mural Painters, represented in this matter by Ernest Peixotto, that that society was enabled to show these four works by Puvis, together with certain cartoons by other French artists, also the property of the Luxembourg, in their exhibition last year, first in the Brooklyn Museum in the spring and later in other cities. The panels by Puvis on their return to New York came to this Museum and are to remain here until next winter, with the consent of M. André Dezarrois, assistant curator of the Luxembourg and now in charge, "because," he writes, "it is for America, and because I know our dear friend Bénédict would have given his consent." It is an unusual privilege, and I presume, in behalf of the public of New York and of the Museum, to include in this article the expression of our gratitude for the loan and our sincere recognition of the friendship and good will which it manifests.

The loan is indeed one of exceptional interest. With the lapse of a quarter of a century Puvis, for many, has come to represent in perhaps its worthiest and most lasting phase a school which seems destined to take its place with the great schools in the history of art, namely, French painting of the second half of the nineteenth century. And these canvases, the last on which he worked, exemplify the sum of his art, at least in as far as they have been carried.



They have a significance to which not many of our artistic importations attain.

Future ages judge an artist by the specialty in which he is at his best. Monumental decoration was the chosen field of Puvis de Chavannes and in it his eminence is incontestable. It is surely no exaggeration to class him with the greatest of mural painters or to place him as foremost in

have been purged of all dispensabilities. Many poets and artists of the nineteenth century were inspired by a similar ideal though few of these succeeded as Puvis did in escaping all the absurdities to which it so frequently leads.

The physical fact that a large wall decoration to be comfortable must have an effect of space and a readily grasped



ENSEMBLE BY "POMONE"

this branch since the sixteenth century. Tiepolo is his only rival during this time; but Tiepolo's clients asked merely to be amused and his figures after all are masqueraders in fancy dress. The nineteenth century made profounder demands and the art of Puvis embodies its earnestness and its aspirations towards both reality and idealism. The world of his pictures seems a world apart; its people, however, are beings like ourselves, only somehow essentialized and ennobled. In a way they seem like the characters in legends and old stories who in countless tellings

clarity" of form was forgotten for a time after Tiepolo. Its rediscovery in the nineteenth century is due to Ingres, whose Apotheosis of Homer, a ceiling for the Louvre, may be accepted as the immediate starting-point of the style which Puvis evolved. The intermediate stage between Ingres and him was the work of that strange and wayward genius, Théodore Chassériau. Starting where Chassériau ended and adopting through that painter what was fitting in both Ingres and Delacroix, Puvis de Chavannes developed his particular way of work. In a sense each of his

pictures was an experiment in simplification—in the orderly and gradual elimination, from the baggage of the tradition, of all that was not essential to the clearness and harmony suitable to monumental painting. Each of his pictures has of course its own finality, independent of its phase as a station of his progress, but an especial interest attaches to the works of his old age.

The climax of his development is found

rare indeed in modern art. One can not conceive how any further simplification would be possible without emptiness and monotony. The miracle is that one's interest can be so tensely sustained by such a paucity of means.

The unfinished frieze panels are composed in the same austere style though with a more restrained expression, as they were to take an auxiliary place in the decoration of the whole section of wall.



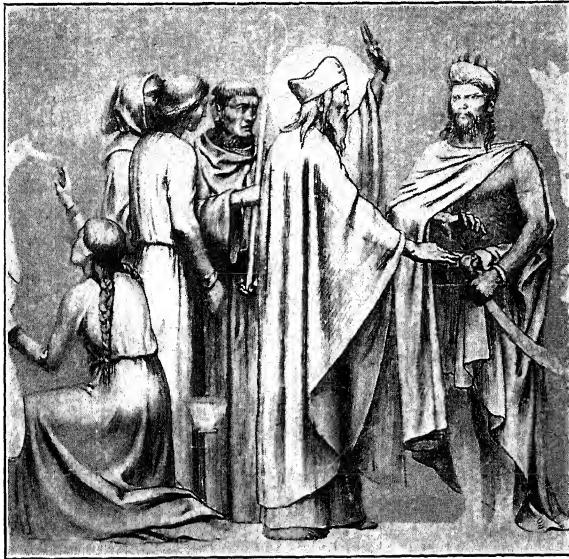
UNFINISHED FRIEZE PANEL  
BY PUVIS DE CHAVANNES

in the last picture he signed—the old Saint Genevieve watching over Paris, in the group of paintings in the Panthéon which the panels we now show were designed to surmount. One figure only, some vertical lines of a doorway and the corner of a house, the horizontal lines of terrace and parapet, of roofs, river, and plain, and the great masses of flat color in between—these are all the items of the design. The main facts are apprehended in the quickest glance but the longer one looks the more the mood of the scene imbues one. The pattern, the quiet color, the solemn suggestions which all the things represented call up, produce an expression—luminous, tranquil, beneficial—the like of which is

They are conceived like sculpture in low relief, merely drawings in their present state, drawings in charcoal and brush point on the buff canvas against a flat background of stone color. The compositions are made up of the figures; besides them there are only the merest indications of accessories—the lines of the ground, a rock, a tree trunk, a branch of leaves. There are no divisions between the subjects and, purposely vague and remote as these are, one feels no inconsistency in their juxtaposition. The figures are recognized as holy people of old stories—some familiar, others not. The old bishop who raises his hand in a forbidding gesture is Saint Lupus of Troyes, before him the barbarian king

about to grasp his sword-hilt is Attila, the Scourge of God; Saint Lupus is saving his city from the Huns. Saint Mary of Egypt, a rude cross of twigs in her joined hands, lies dead in the desert, Zosimus kneels beside her, and the lion who helped him dig her grave can be discerned in half-obliterated charcoal lines at her feet. An old man is being driven along by his persecutors; virgins walk in procession;

brushed over with paint and the forms found again, perhaps with some slight changes, in the finishing of the picture. Such a change was prepared for in one of these panels—that which contains the seated saint in meditation, now hanging on the east wall. The head of the man farthest back in the central group was more or less upright in the first drawing, but a part of the head has been painted over



UNFINISHED FRIEZE PANEL (DETAIL)  
BY PUVIS DE CHAVANNES

a young woman is being invested with a veil. A bearded saint with the features of the sculptor Rodin, with his hand to his forehead sits meditating in a cleft of rocks by a tree trunk. Some one has sunk to the ground in exhaustion, a compassionate youth asks aid for him. Such are the incidents illustrated; one is satisfied to indulge himself with their purport without straining to identify them too exactly in the Golden Legend.

It was the custom of the artist to make a full-sized, finished drawing in outline of his decorations before beginning the color, sometimes on paper but more often, as in the case of these panels, on the definitive canvas. The drawing would then be freely

with the background color so that in another painting the head could be shown downcast.

It is needless to say that the finished paintings would have been sharply definite—that the buff of the canvas would have been covered with the colors of the flesh and draperies. Other works by Puvis in the Panthéon (the frieze over his earlier series of paintings, *The Youth of Saint Genevieve*) enable us to conjecture what these colors would have been—grays of mixed black and white, sometimes with a little umber, sometimes with a touch of ochre yellow or earth red. These grays in the grayness of the Panthéon count as colors—elsewhere they would appear mono-

chrome. They were conceived as parts of a great pattern which took in not only the pictures beneath, but the whole wall of the bay with its columns, mouldings, and expanses of gray stone, all in a subdued light from far-off windows. But it is beside the mark to dwell at greater length on what these panels would be in other circumstances. By accident they have become free of the factors which determined their nature; they are to be estimated just as they now appear and in whatever place they happen to be shown.

BRYSON BURROUGHS

## THE SEAGER BEQUEST

Through the bequest of the late Richard Berry Seager the Museum has received an important collection of Mediterranean embroideries and other textiles, a large and varied group of classical antiquities, a few examples of Egyptian art, and a little group of arms and armor. The embroideries and classical antiquities, of which many were formerly lent to the Museum, are described in the following paragraphs. The embroideries have been arranged as a special exhibition in Gallery H 19, adjoining the Textile Study Room, and will remain on view there until June 1. The other works of art included in this welcome bequest may be seen in the Room of Recent Accessions.

The greater number of the antiquities bequeathed for the classical collection have been on loan in the Prehistoric Room since 1922 and 1924, and were described in the *BULLETINS* for 1922, pp. 88-91, and 1924, p. 309. They consist of prehistoric objects from Crete: a collection of 339 sealstones dating from the Early, the Middle, and the Late Minoan periods; stone bowls; votive objects from the Dik-tean Cave; bronze double axes, weapons, and tools; and several pieces of jewelry. To this material have now been added twenty-nine more Cretan sealstones, six beautiful stone vases, and several early bronzes and vases, as well as a number of objects of later date. Among the latter we may mention as specially welcome accessions a small marble torso of the late fifth century

B. C., several archaic terracottas, a fifth-century terracotta lamp (the first in our collection), and three Greek gems. But the great importance of the bequest lies in the Cretan material, which it would be impossible to duplicate today; for it was assembled through a long period of years with exceptional opportunities by one of the greatest experts on the subject. The illustrations show some of the most significant pieces—the famous dagger blade from the Lasithi plain<sup>1</sup> (fig. 3); three dainty hand-carved stone vases (fig. 2); and a red jasper ring with a scene of three women approaching a female divinity engraved on the bezel (fig. 1). The material will be invaluable to students of



FIG. 1. IMPRESSION  
FROM A SEAL-RING  
ABOUT 1600-1400 B. C.

Cretan history, art, and religion; for it has the interest and fascination inherent in objects of a civilization still full of unsolved problems.

The eighty-six embroideries bequeathed to the Museum were gathered by Mr. Seager during his many cruises among the islands of the Aegean and along the eastern shores of the Mediterranean. Those who have made a study of the culture of the islands of the Grecian Archipelago divide the Greek Island world into six different areas: the Ionian Islands lying along the western coast of Greece—Corfu, Cephalonia, Zante; the North Greek Islands east of Greece in the Aegean Sea south of the Gulf of Salonica—Skopelos and Skyros; the Cyclades, southeast of Greece—Naxos, Paros, Melos; the South Sporades off the coast of Smyrna in Asia Minor—Rhodes, Kos, Astropalia, Karpathos; Crete;

<sup>1</sup>Published by A. J. Evans, *The Palace of Minos*, p. 718, fig. 541.

and Cyprus. Mr. Seager's bequest includes not only examples from three of these areas in which the work of seven different islands is represented, but also a group of exceptionally fine Turkish embroideries from Asia Minor and the districts bordering the Black Sea, and a number of fine pieces

the eighteenth century, amounted to one hundred thousand pounds; this island being the center from which London and Marseilles obtained large quantities of the silk used by them in their manufacture of gold and silver laces.<sup>2</sup> Toward the end of the century, however, European bro-



FIG. 2. HAND-CARVED STONE VASES  
ABOUT 2500-2000 B. C.

from the Barbary States—Morocco, Tunis, and Algeria.

Each of the areas enumerated above has a dialect of its own, and its embroidery is quite as distinctive; for while in some cases an island may be geographically separated from the area in which its dialect is derived, as in Paros, Tenos, and Samos of the Cycladic group, in each instance the embroidery of such islands corresponds to that found in the area of its dialect,

which began to take the place of the richly embroidered native costumes; native silk culture was gradually abandoned and orchards of figs and almonds replaced the groves of mulberry trees. Students of the subject are therefore of the opinion that such of these elaborate embroideries as survive date from the eighteenth century when native silk was everywhere available in large quantities.

Of the seven islands represented in the



FIG. 3. DAGGER BLADE  
ABOUT 2000-1800 B. C.

which in the case of these few detached islands of this southern group is that of the North Greek Islands, not that of the Cyclades.

While the stitches vary, the material used is nearly always the same—linen, or a mixture of linen and cotton, with embroidery in polychrome silk.

Native silk, formerly a staple article of trade in the islands of the Archipelago, was practically destroyed by the Napoleonic wars which seriously damaged the Levantine trade. The yearly export of silk from Cyprus alone, in the middle of

collection, that of Crete shows the greatest variety of specimens. Many of these are borders from the skirts of women's costumes (two are dated, one 1697, the other 1726 [fig. 5]) and pillow covers; and one, what is very rare, a fragment of a bed curtain, of which, so far as is known, no complete specimen exists. The embroideries of this island fall into three distinct groups: those worked in monochrome, usually in the satin and herring-bone stitches, either in indigo blue or crimson;

<sup>2</sup>Richard Pococke, *A Description of the East*, London, MDCCXLV, p. 233.

those which combine simply the blue and red<sup>3</sup>; and those worked in polychrome. Of these the pieces worked in a single color are considered the earlier type.

Cretan embroideries, once identified, are readily recognized by their brilliant colors and their complicated patterns, usually made up of irregular scrolls combined with floral and figure motifs. This island, which came under Venetian rule in the early years of the thirteenth century, remained subject to this republic until the Turks gained possession of it in 1645; and these centuries of Italian occupancy, when Crete was many times the camping-

to the brilliant-hued Rhodian pottery with its tulips, carnations, and hyacinths, the fact that a symmetrical scroll device branching from a central fan-like motif resembling a carnation is a favorite mode of decoration in Cretan pottery of the Early Minoan period suggests that such ornamentation may, after all, be of native rather than exotic origin. In spite of the fact that Crete, according to the early historians, is credited with no venomous reptiles, the serpent motif, possibly employed as an ecclesiastical emblem, is frequently found among the fantastic animals and figures that crowd the pattern. Some of these

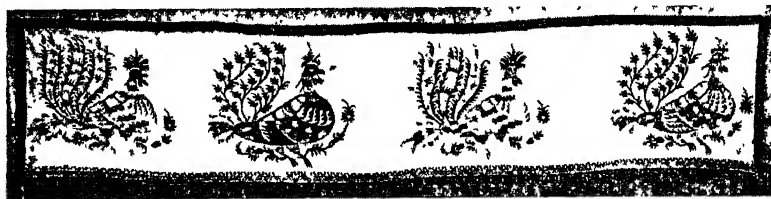


FIG 4 EMBROIDERY FROM PAROS

ground of political refugees, left their imprint on the art of the country. Here, as in Corfu, there were still in the eighteenth century occasional houses distinctly Italian in character; and in the embroideries, the siren or double-tailed mermaid, a device familiar in Italian heraldry—and likewise in that of Germany—is a recurrent motif. The eagle and peacock are both survivals of mediaeval Greek tradition. The eagle as an emblematic ornament dates back many centuries. It was used by the Romans, the Byzantine emperors, and the Saracens; somewhat later it appears in Mohammedan history as the insignia of Salah-ed-din and at a subsequent period it became the royal ensign of the Egyptian Government. While it is true that the flower motifs may owe their inspiration

figures resemble in a curious way the "boxers" familiar in English samplers of the seventeenth century.

Of the embroideries from the islands in the South Sporades group, a bed curtain from the island of Kos is the most important piece. In this the field with its large medallions of the "queen" pattern worked in red and green<sup>4</sup> is bordered with a row of detached geometric motifs at set intervals worked in the same colors. The "queen" pattern is a diamond-shaped unit made up of a symmetrical arrangement of confronted peacocks, cone-shaped trees, and small squares, some framing what has been termed the "Patmian dog." The lower edge of this composite device is finished with what in rug parlance is termed "latch hooks," a form of ornament familiar in Turkish rugs, especially those of Melos, where the weavers often introduce the carnation, tulip, and hyacinth as part of the decorative scheme.

<sup>3</sup> There were two reds used in dyeing the silks for these embroideries, one derived from what is known as "kermes," the gall formed on the oak by the small insect (*Coccus ilicis*) that grows on the holm oak; the other, madder, a dye known to the ancient Greeks that was made from the root of the madder plant (*Rubia perigrina*). Wace, Burlington Fine Arts Club Catalogue, 1914, p. xxvi.

<sup>4</sup> This color when not obtained by mixing indigo with *Agnus castus* or *Daphne* is derived from the fleabane (*Inula-Erigeron graveolens*), the only plant yielding green.

Rhodian work is quite distinctive. Unlike that of Crete the patterns are clear-cut and worked in massed colors of contrasting shades, usually in beautiful tones of crimson and indigo or crimson and green. The stitch of this island, worked in a loosely twisted silk, produces a knotted effect in rather high relief.

Of similar type is the stitch used on the island of Karpathos, where the patterns are made up of compactly worked quadrangular units massed in diagonal leaf-

attached by means of which they were tied back between the shoulders when the women were working in the fields.

The two islands represented in the Cycladic group are Naxos and Paros. The embroidery from Naxos is in a flat surface darning stitch which covers the entire surface of the cloth. The color is an especially beautiful shade of red and the pattern is based on what is termed the "king" pattern, a leaf motif so placed as to produce a "leaf" diaper and "star" pattern.

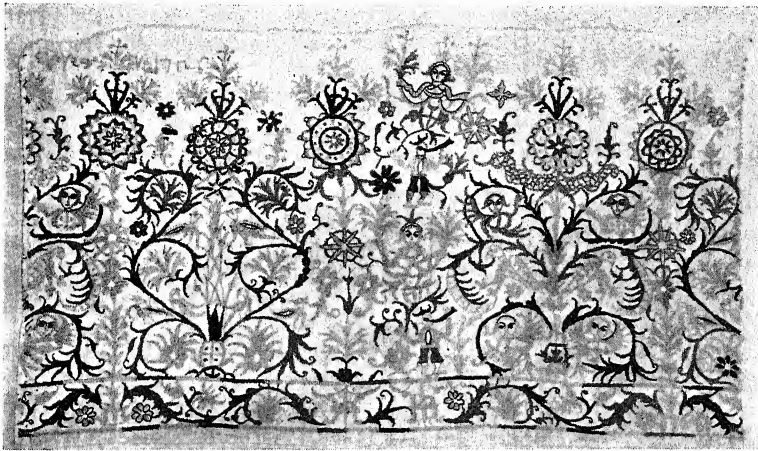


FIG. 5. CRETAN EMBROIDERY, DATED 1726

shaped bands of dark green and a brownish red. It is interesting to note in the Museum collection a bridal coat from Kosovo, a mountain town in one of the Balkan provinces, which has this same type of decoration in a very similar stitch. Work of the same character is also found in a certain district of Morocco.

The embroidery of Astropalia, an island in the neighborhood of Rhodes and one that appears to have been least affected by outside influences, is represented by two splendid examples, the sleeves of a woman's dress. These are of heavy cotton embroidered with large disks of color in red and green, worked in a close outline stitch with a heavy, loosely twisted silk that produces a serpentine cord effect. These large sleeves, which were worn by the women on many of the islands, had cords

In rare instances the Naxian embroideries have touches of bright blue; one such piece was recently presented to the Museum by A. J. B. Wace. The work of this island is sometimes confused with that of Rhodes.

The work of Paros is very individual; not only is the stitch quite different from that of any of the islands above referred to but its patterns have a marked charm that is quite lacking in much of the work of this district. The piece illustrated (fig. 4), a strip edged with drawnwork and polychrome lace, shows four units of a design having for its sole motif an exotic bird form that recalls the *fêng huang* of the Celestial Kingdom, with its crown of flaming comb and its resplendent tail of feathery plumes. This is worked in pastel shades of blue, yellow, pink, and green, with

touches in deep reds and brown, in a close surface darning stitch.

The group of Turkish embroideries includes a number of the beautiful towels embroidered in silk and gold such as were formerly found in Syria, the Crimea, and certain districts of Asia Minor. These towels, aside from the embroidery, are beautiful examples of cotton weaving. Many have designs similar to those found in Asia Minor rugs, especially those of



SELF-PORTRAIT  
BY GILBERT STUART

Kula known as "cemetery carpets" that combine tree and so-called "tomb" motifs.

Two beautifully embroidered towel scarfs from Algeria worked in silk on fine *étamine* are similar to those in the collection of the Victoria and Albert Museum. Of equal interest also are the splendid crimson valance from Morocco and the strips of embroidered muslin from Tunis with their distinctive patterns of delicate scroll tracteries worked in the satin stitch.

Several examples of Rhodian ware displayed in adjacent cases show the same type of floral ornament found in the embroideries, while the vase of early Minoan pottery in the center of the room suggests in its decorative scheme a possible derivation of the scroll device familiar in Cretan needlework patterns.

## A SELF-PORTRAIT BY GILBERT STUART

Leaving out of account the Washington portraits, which are unforgettable because of their manifold repetition, there are probably no works by Gilbert Stuart which stamp themselves so clearly on the memory of students of his work as those which he left unfinished. Such delectable examples come readily to mind as the gracious portrait of Mrs. Samuel Blodget in the Pennsylvania Academy, the brilliant Mrs. Perez Morton at Worcester, and that miracle of tender atmospheric verity in the New York Public Library, the portrait of Mrs. Robert Morris, in which Stuart has put down only the head, and that very likely at a single sitting.

Such unfinished portraits as these do not always, as does the portrait of Mrs. Morris, reveal the final Stuart subtlety in the painting of the flesh, but the brilliant statement of facial structure is there and even more delicacy and elegance of color than in the finished productions—as though a mere whiff of the dainty fragrance had drifted across.

Stuart's little self-portrait<sup>1</sup> which the Museum has now bought, a painting on canvas  $10\frac{3}{4}$  by 9 inches, is another of these delightful unfinished works. In the center of an oval ground of turquoise blue is painted the artist's own head, drawn with dash and evident speed. The brown hair in fine disarray adds vivacity. With admirable virtuosity he has noted his own red nose already forecasting sponginess, the bluish ingoing expanse of upper lip, the nervous forehead, the keen intensity of mouth and jaw, the penetrating, deep-set eyes.

Not only as brilliant painting, then, but also as a likeness of Gilbert Stuart, this little portrait is of interest. There is in Newport the portrait of himself as a youth, and there are the Neagle portraits, the portrait by his daughter, the pen drawing by himself, the miniatures by Sarah Goodridge and Anson Dickinson, and two or three lesser attempts all showing him as an old

<sup>1</sup> Exhibited on the second floor of the American Wing.

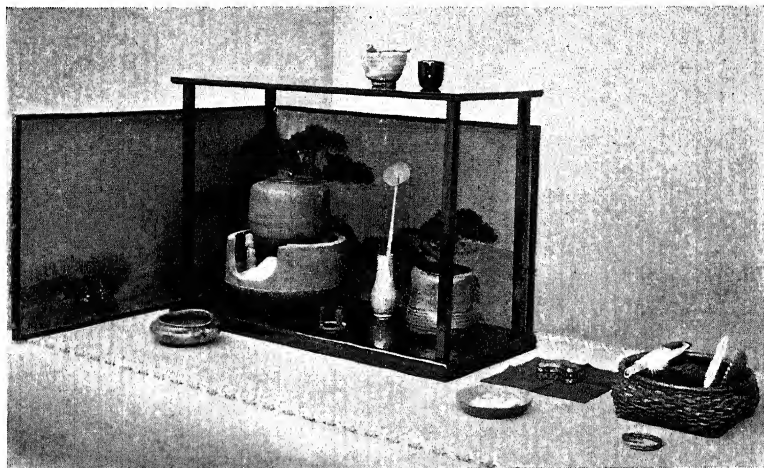


man. Jane Stuart, his youngest child, wrote of our portrait in a letter of December 6, 1884, "He painted a small sketch in oil of himself for my mother (in London, after great persuasion) but could not be induced to finish it. Some years since I gave this Head to the late Mrs. H. G. Otis, which she left to her son Harry, who died quite recently, in some part of Europe." In 1883 the portrait was lent by the estate of Harrison Gray Otis to the Boston Museum of Fine Arts, where it remained for

(Bodhi Dharma) it was said that when he was overcome with sleep during his meditation, he cut off his eyelids and threw them to the ground, where they took root and grew up as tea trees.

The tea ceremony became a gathering of a few cultivated people with the object of promoting peace of mind and artistic intercourse in highly aesthetic surroundings. It is full of hidden references to Buddhistic religion and history.

From a practical point of view it is taking



COMPLETE SET OF THE OBJECTS USED IN THE JAPANESE TEA CEREMONY, THE CHA-NO-YU

almost forty years. It shows Stuart as a young but mature man. If Jane Stuart's statement is correct, it was painted before the artist moved to Dublin in the autumn of 1787, probably not far from the time of his marriage, which occurred a year and a half earlier, when he was thirty.

H. B. WEHLE.

## A COMPLETE SET FOR THE TEA CEREMONY

The Japanese tea ceremony, the *cha-no-yu*, originated from a religious practice of the Buddhist Zen sect, which after a certain service gathered to take tea in front of the image of Daruma, the Buddhist saint who introduced the Zen in China. Of Daruma

tea amongst a small circle of kindred spirits in a very old-fashioned and highly ceremonious way, according to the strict rules laid down by famous ancient tea masters, in extremely simple, soberly decorated, but very aesthetic surroundings.

The complete entertainment, still in great favor amongst Japanese men of taste, begins with a dinner, differently planned from the usual Japanese dinners, served by the host himself. Then the six or seven guests retire to a rustic bench outside the tea room and overlooking the carefully kept garden, till they are summoned by the host to take tea. After kindling the fire to heat the water, he prepares the bowl of tea for each guest individually while they silently watch his measured movements. When the last

one has drunk in three gulps the thick green beverage, the guests manifest interest in the objects used and ask to see them, whereupon they are handed round, together with their numerous boxes, silk bags, and the certificates of former owners, they are admired and discussed

Needless to say, the average foreigner is quite unequal to taking part in these ultra-refined entertainments, the tea ceremony to which travelers are sometimes indulgently invited being only an abbreviated or simplified form.

The *cha-no-yu* has had and has still the greatest influence on Japanese art; the great sobriety in decoration of the tea room, the simplicity joined to the high standards of workmanship and artistic quality required for the buildings and utensils used, have put their stamp on Japanese life in general. So have the precision and measured movements prescribed by the tea rules. Those who take the trouble to try to understand the spirit of the country find at the root of many admirable qualities the tea ceremony and further down Zen Buddhism. Therefore it has seemed useful to bring together a complete set of the objects used in the tea ceremony; they are now shown in the Room of Recent Accessions as they stand when the ceremony begins. All the pieces used are there, including the special coal, arranged in its basket according to strict rules, the ashes piled up under the kettle in proper style, the cakes such as are used in summer,

A list of the pieces with their Japanese names and with indications of their uses is added, and also some of the boxes and brocade bags in which the objects are kept and which are inspected and discussed after the ceremony. These are humble folks according to Japanese standards, for the pieces which form this tea ceremony set, though old and in some instances of high artistic quality, are not like those used by wealthy Japanese adepts, pedigree pieces formerly owned by historic persons or certified by famous tea masters. In that case their quasi-historic value is far above their artistic merits and could not be appreciated here.

S. C. BOSCH REITZ.

## THE MASTER OF THE VIRGIN AMONG THE VIRGINS

In the Rijksmuseum in Amsterdam there has been for some generations a certain quaint and tender picture of the Madonna and Child attended by female saints attributed to the Dutch School of the second half of the fifteenth century. It seemed to bear no close relationship to the paintings of any known master or local school. The Virgin, young and gentle, is shown seated on the flagstones in the enclosed area of a courtyard. She holds the Child in her lap. About her are seated the four virgin saints, Cecilia, Barbara, Catherine, and Ursula, some reading and others shyly admiring the playful infant. Outside the railing are little figures of men and women strolling about, and behind them are Gothic porches and a gate giving upon a pretty mountainous landscape. The painting reveals a curious mixture of knowledge and naiveté. The relief is strong and the relationship of the figures to one another is clearly stated. The draperies, elaborate without being harsh, are finely brocaded. The head-dresses are of fashionable splendor. The color consists in rather distinguished demitones, the faces and hands and the landscape inclined to pallor. Precariously poised on slender necks are somewhat large heads with long noses and small, pinched mouths.

It was Dr. Max J. Friedlander<sup>1</sup> who first seriously studied the style of the painter of this Amsterdam panel, whom he calls the Master of the "Virgo inter Virgines." Thus far he has identified more than twenty paintings evidencing a consistent style and clearly by the same hand. One is an altarpiece in the little museum in Salzburg, others are in the Uffizi, Kaiser Friedrich, the Vienna, and lesser museums, and yet others in private collections. Our knowledge of the date and the locality of origin of these works is made fairly certain by Friedlander's recognition of their similarity to a group of woodcuts which appeared in books (notably the Boeck van de Geboden Gods and Ludolphus' Leben Christi) pub-

<sup>1</sup>See Jahrbuch d. k. Preuss. Kunstsammlung, 1910, pp. 64-72.



PIETÀ BY THE  
MASTER OF THE VIRGIN AMONG THE VIRGINS

lished in Delft, by Jacob Van der Meer followed by Christian Snellaert, between the years 1483 and 1495.

These woodcuts, which are rudely cut, nevertheless reveal similar facial types and drapery folds somewhat akin to those in the paintings, and above all the same homely directness and simplicity in the acting out of the story. A student cannot honestly ignore such curious similarities in arrangement as are seen in the woodcut Massacre of the Innocents and the painting in Liverpool of the Pietà. Both composi-



FIG. 1. TERRACOTTA RELIEF, FIRST HALF OF V CENTURY B. C.

tions show an extraordinary arrangement of compact opposing groups of four figures to the left and right of the picture. Thus, taking all the correspondences into account, it would appear to be at least a reasonable hypothesis that the Virgo Master, as Sir Martin Conway familiarly calls him, was active in or near Delft, possibly at Gouda, at least as early as 1483.

The Pietà, or Mourning over the Body of Christ, which the Museum has recently purchased<sup>2</sup> reveals all the characteristics of the master noted above. Despite the naiveté of these wizened little actors, the drama is told with a deep and touching

<sup>2</sup>Painted on oak panel; h. 34 $\frac{1}{8}$ , w. 20 $\frac{1}{2}$  inches. Brought from Spain by the art-historian, Dr U. Thieme, to whom it formerly belonged. Exhibited in the Room of Recent Accessions.

simplicity. As Friedlander remarks of our artist, his people are always in bitter earnest about their business. There is real tragedy in the agonized body now lifeless against the mother's knee, and in the homely gestures, the pale faces, and the swollen, weeping eyes of Saint John and the three Marys. The color, which, as usual with our master, is cool throughout, is nevertheless strong and distinctive. The rich rose color in the garments of John and the Magdalen, the only warm notes, balance one another at right and left, while the dark accents in the robes of the Virgin and the Mary standing at the right prepare the eye for the subtler aubergine in the draperies of the central standing figure of Mary Salome.

Painting in Holland in the fifteenth century is a subject about which exceedingly little is known. Few pictures of the school have thus far come to light and whether many will appear is to be doubted. One painting by Albert Van Ouwater, the Raising of Lazarus, is definitely known and the gem-like Virgin and Child of the Museum's collection is thought by some to be his also. If Van Mander's statement is correct, Geertgen tot Sint Jans was a pupil of Ouwater in Haarlem. Of Geertgen's generation, or a little older, was our Master of the Virgin among the Virgins, at work only a few miles away. Yet in his work is found little or no influence of these men and we must either posit in Delft or Gouda a school of painters whose work has been lost or else conclude that our master with the clumsy name was an artist who had considerable originality as well as charm.

H. B. WEHLE.

## NEW ACCESSIONS IN THE CLASSICAL DEPARTMENT

A number of objects mostly of rather small size have lately been acquired by the Classical Department and are shown this month in the Room of Recent Accessions. They cover all periods of classical art from the early fifth century to Roman times, but they have in common a certain charm and daintiness that come from small scale and delicate workmanship. One of the earliest pieces is a terracotta relief (fig. 1; height,

7 $\frac{3}{4}$  in. [19.7 cm.]) of the first half of the fifth century B. C.<sup>1</sup> It is decorated with a rare, interesting subject: Odysseus having his feet washed by his old nurse Eurykleia. The story is familiar enough<sup>2</sup>: Odysseus has returned to his home after twenty years' wanderings, disguised as a beggar. No one recognizes him, not even Penelope, "for Athena had turned her thoughts aside."



FIG. 2. TANAGRA STATUETTE

Eurykleia is asked to wash his feet, according to the custom of Eastern hospitality. And so "the old dame took the shining cauldron with water wherefrom she was about to wash his feet, and poured in cold water in plenty, and then added thereto the warm. . . . And she drew near and began to wash her lord and straightway knew the scar of the wound which long ago a boar had dealt him with his white tusk." It is this moment which the artist of our relief has chosen. Odysseus is seated

<sup>1</sup>Published by Buschor in Furtwängler-Reichhold, *Griechische Vasenmalerei*, III, p. 127, fig. 59.

<sup>2</sup>Homer, *Odyssey*, XI, 392 ff., 467 ff.

quietly on a stool, with Eurykleia crouching before him. She has seized one of his feet and is about to wash it in the caul-



FIG. 3. IV CENTURY HEAD  
GREEK

dron—when the surprising discovery takes place. Although her head is unfortunately missing, we can see how this early artist depicted her emotion from another relief



FIG. 4. FEMALE PAN  
HELLENISTIC

taken from the same mould as ours which, though more fragmentary, has the head preserved.<sup>3</sup> She is merely looking down at the scar. How different from the realistic manner in which the subject is treated on Roman reliefs and gems, where Odysseus puts

<sup>3</sup>*Athenische Mitteilungen*, XXV, pl. XIV, 2.

his hand on Eurykleia's mouth to stop her cry<sup>4</sup>; how different even from the representations of the second half of the fifth century on the Chiusi skyphos,<sup>5</sup> the terracotta relief from Thessaly,<sup>6</sup> and the krater from Genoa,<sup>7</sup> where the feeling is suggested by the raised hands and upward glances. The youth and woman on our relief are doubtless Penelope and Telemachos. They are not watching the scene, for they had no share in it; Telemachos, in fact, was not even at home. They are merely



FIG. 5. MARBLE VASE  
FROM ATHENS

part of the general background of the story. The scene is indicated as taking place inside the house by the four columns supporting a roof. Originally the appearance of the relief was very different; for it was painted in bright colors. The white slip on which the colors were applied is still partly preserved, and so are some red stripes on Odysseus' mantle. This explains the rather sketchy way in which details such as the

<sup>4</sup>Cf. Campana, *Opere in plastica*, 71; Robert, *Athenische Mitteilungen*, XXV, pp. 327-328; von Rohden, *Architektonische Romische Tonreliefs der Kaiserzeit*, Text, p. 110.

<sup>5</sup>Furtwängler-Reichhold, *Griechische Vasenmalerei*, III, pl. 142.

<sup>6</sup>*Athenische Mitteilungen*, XXV, pl. XIV, 1.

<sup>7</sup>*Ausonia*, V, p. 25, fig. 3.

eyes are indicated, when the execution of the whole is so careful. The style is curiously large for so small a work. The figures have the splendid composure and detachment which we find in Greek art during this period—no less in this humble relief than in the great pediments of Olympia. There are two holes for fastening—a round one above Telemachos' head and an oblong one below Odysseus' foot. This bears out the theory that reliefs of this type were used as decorative panels.

Tanagra statuettes of really fine quality have become decidedly rare; and we are fortunate in being able to add at least two such pieces to our collection. One is a girl in a blue chiton and a pink mantle holding a fan (fig. 2; height,  $7\frac{1}{8}$  in. [19.9 cm.]); the other a young woman wrapped in a pink mantle (height,  $5\frac{3}{8}$  in. [13 cm.]). They have the charm of perfect simplicity, that elusive quality which is the common trait of these Tanagra figures and which the forgers, fortunately, find so difficult to imitate. The woman in the mantle is not a new find, it is published in the Catalogue of the Lecuyer Collection, 1892, plate 73, 3; and is there stated to have come from Tanagra. Another piece from the same collection<sup>8</sup> is a small terracotta actor in female dress, holding up his mantle to his face (height,  $3\frac{1}{8}$  in. [8.7 cm.]). It is a comical little figure with its wide-open mouth and protruding belly, perhaps used in a toy theatre, the forerunner, in fact, of the modern marionette. It, too, is said to come from Tanagra. A fourth terracotta statuette of a standing woman is rather carelessly worked, showing none of the finish and delight in craftsmanship that make the other figures so attractive. A female head with radiant expression comes from a larger statuette.

Four small marble heads broken from figures are also welcome accessions. One of a youth with a hand on his head (fig. 3; height,  $2\frac{7}{8}$  in. [4.8 cm.]) is very delicately worked—doubtless a Greek original of the fourth century. It is part of a relief, though modeled almost in the round; the left side is unfinished and was clearly

<sup>8</sup>Collection Lecuyer, pl. Q, 2; cf. also Winter, *Die Typen der figürlichen Terrakotten*, II, 421, 7.

broken from a background. Perhaps the youth formed part of a frieze, in which case the hand placed on his head may be that of another figure and the subject a combat. Otherwise he may be interpreted as a mourner from a funeral scene, for the gesture appears commonly for the expression of sorrow. Another beautiful head is that of a female Pan with pointed ears, head raised, eyes half closed, in evident ecstasy (fig. 4; height,  $2\frac{3}{4}$  in. [7 cm.]). It is a spirited piece of work of the Hellenistic period. The head of a youth (height,  $2\frac{5}{8}$  in. [5.9 cm.]), modeled in the same realistic, late style but in a less sensitive manner, is probably a Roman copy. A female head reproduces a fine fifth-century type, but shows the rather hard execution of the Roman period (height,  $3\frac{1}{2}$  in. [8.9 cm.]). It too comes from a relief, probably from a sarcophagus.

Two bronze pieces illustrate the beautiful work done by the ancients in this material. One is the head of a mule with an ivy wreath which once ornamented the curved rest of a Roman couch (height,  $2\frac{1}{8}$  in. [5.2 cm.]); the irises of the eyes were inlaid, probably in silver, but are now missing. The other is an Etruscan mirror of the fifth to fourth century B. C. ornamented with an engraved design on its back (fig. 6; diameter,  $6\frac{7}{8}$  in. [17.5 cm.]). The subject is, as usual, taken from Greek mythology and represents the slaying of Memnon by Achilles. Achilles has sent his fatal lance right into the chest of Memnon, who is collapsing under the blow. His mother, Eos, the winged goddess of dawn, has seized his falling body to bear it away from the fray. The Etruscan names Achle and Memnun are incised above the figures; a charming vine wreath surrounds the picture. The work is careful and spirited, all engraved lines including the many details of the wings and cuirasses being drawn with astonishing evenness and fluency. The artist, if he was not himself a Greek working for Etruscan patrons, had caught to an unusual degree the spirit of his Greek models.

Two Roman bronze stamps with rings at the back are inscribed "Veneris obsequentis" and "Alexandras" respectively,

the letters in high relief. Such stamps were used for marking bricks, wine-jars, loaves of bread, etc., as we know from actual objects so impressed, found at Pompeii and elsewhere. Ordinarily the name of a private individual is given (in the genitive as the possessor) either in Roman letters, or in Greek letters of late form as in our stamp with Alexandras—which is said to have come from Asia Minor. The other stamp must have been the property of the priests of a Venus

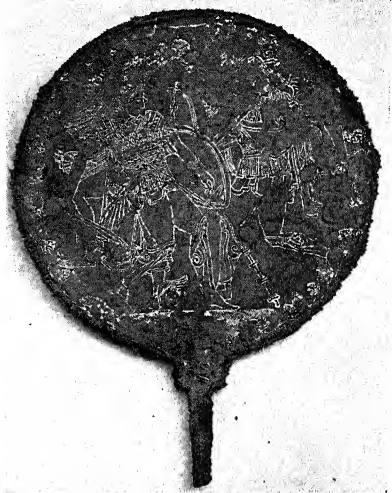


FIG. 6. BRONZE MIRROR  
ETRUSCAN

*obsequens*—"propitious Venus." In Roman times when the worship of Venus under many different aspects was widely spread, a cult of a propitious Venus would be a natural development, and her popularity—if she was at all *obsequens*—would bring her in enough wealth to necessitate seals for the safeguarding of the temple possessions.

A marble vase from Athens is a rare piece (fig. 5; height,  $11\frac{1}{8}$  in. [27 cm.]). It is in two parts, the body being shaped like that of a pyxis, the neck and mouth like those of an oinochoë. Athenian women had such stone vases among their toilet paraphernalia, for they appear on red-figured vases of the fifth century<sup>9</sup> and a

<sup>9</sup>Cf. e. g. Furtwängler und Reichhold, *Griechische Vasenmalerei*, I, pl. 57.

number of actual examples of that period have been found.<sup>10</sup> Ours cannot be of that early date, however, for the shape occurs in pottery not earlier than in the fourth to third century B. C. The proportions are exceptionally good for this late time, the curves having quite the sweep of the earlier days. A little steatite bowl from Crete comes as a gift from Joseph Brummer. It is of the Late Minoan period (second millennium B. C.), lovely in form and nicely finished.



FIG. 7. IVORY HEAD  
OF AUGUSTUS

A head of Augustus in ivory is of diminutive size (fig. 7; height, 1 $\frac{9}{16}$  in. [4 cm.]), worked with great delicacy. The characteristic features of the emperor are well brought out—the broad forehead, square face, dreamy eyes, and thin lips; even the locks of the hair are arranged in the inevitable manner. The resemblance is particularly great to the famous statue from Prima porta which was erected about 17 B. C. when Augustus was forty-six years old. It is to this same period that our little head must belong. It is said to have been found in Rome, but not recently, as it has been known for some time.<sup>11</sup>

GISELA M. A. RICHTER.

<sup>10</sup>Several are in the National Museum in Athens and one or two in the British Museum, all unpublished.

<sup>11</sup>It is published in Graeven, *Antike Schnitzereien in Elfenbein und Knochen* (1903), pl. 67, p. 111, and in L. Pollak and A. Muñoz, *Pièces de choix de la Collection du Comte Grégoire Stroganoff à Rome*, 1912, p. 75, pl. XLVI, 1.

## THE ANALYSIS OF BEAUTY: A SUMMARY

Many lectures have been given at the Museum in critical description or analysis of single works of art, of individual artists or schools or movements, of special branches of artistic creation; but now for the first time the Museum has offered to its public, through a course of six lectures on aesthetics by De Witt H. Parker, Professor of Philosophy at the University of Michigan, an opportunity to consider some of the philosophical and psychological principles underlying beauty in art.

The definition of art initially adopted and recurrently used by Professor Parker as reagent was that art is the expression of the imagination in terms of the senses, the imagination itself being the result of the wish. This dream embodied in the senses must have both for its creator and for its spectator the illusion of reality, and it must have, in addition, certain qualities of design or form. These qualities of design common to all art Professor Parker expanded in the second lecture: organic unity, theme, thematic variation, balance, evolution (i.e., development to a climactic point), and dominance, with some attempt *en passant* to trace our pleasure in them to psychological sources.

In the third lecture he went on to discuss the relation between form and representation in painting. Since color and line have an emotional value quite apart from their representative significance, and since, none the less, art must create the illusion of reality, the problem of "truth" here arises. This conflict between the representative and the purely sensuous, between the interest in creating color and line music and the interest in creating a convincing dream, always inherent in art, has become especially sharp over modern movements, which tend to sacrifice the conviction of reality. Professor Parker answers the question by saying that there is no such thing as an absolute standard of truth in painting, a painting being "true" if it creates something for the imagination. To give us the "reality-feeling," however, the painter must be able to render the



plastic qualities of objects, such as space, light, texture, "three-dimensionality," motion, and weight (or the absence of weight). The avoidance of the conflict between the representative and the formal elements in art is partly a matter of the artist's tact and partly a matter of public education, the familiar being always less controversial than the strange.

Recurring once more to the definition of art as the expression of the wish, the additional problem arises of those works of art which seem to present the world not as we desire it, but as we desire it *not* to be. With this problem of beauty and pain the fourth lecture concerned itself, pointing out first certain mitigations of the painful in a work of art: the fact that it remains after all imaginary, not real; and the fact that the charm of the medium helps us to overcome the pain of the idea. Furthermore evil in art expresses the repressed evil in all of us, the overlaid but always existent primitive in man's nature; stimulates our idealism by presenting the opposite of our desire, so that we react vigorously; feeds our curiosity for knowledge and our craving for experience; and amuses sometimes by the presence of the comic. Even beyond all this, however, the real value of evil in art is that it meets our need to understand and to adjust ourselves to life, not blindly and ignorantly, but with full knowledge; and that, finally, it expresses the artist's mystical conviction of the oneness and goodness of all things, the belief that art is communion with the Absolute.

The subject of the fifth lecture was the paradox of the industrial arts, which seem to contradict the theory that beauty is disinterested and the expression of the imagination. To be beautiful, however, a utilitarian object must not only fulfil its functional purpose but must have in addition "pure beauty," appreciated through the imagination. This beauty in architecture has four aspects: pictorial beauty, i.e., color and line, the latter by far the more important; aesthetic mechanics, i.e., the interplay of the downward forces, represented by horizontal lines, and the upward forces, represented by vertical lines; the beauty of space volume (appreciable from the interior only); and harmony and compositional form.

The final lecture advanced certain explanations of the function of art: that it provides us with an expression and satisfaction in the imagination of our necessarily excessive desires; that it extends our experience to the past and to otherwise alien peoples; that it transforms the background of action by providing a more enlightened scale of values; that it aids religion by bringing it closer to us, and that it gives us, in the midst of the confused incompleteness of life, perfect moments.

These principles, here noted abstractly and in skeleton only, were applied during the lectures, by means of slides, to definite examples of sculpture, architecture, and painting. They will be published in book form during the course of the year.

LOIS LEIGHTON COMINGS.

## ACCESSIONS AND NOTES

**A BEQUEST.** Through the bequest of the late Emil Wolff the Museum has received the sum of \$1,405.50.

**INTEREST IN HISTORIC LACES.** Of the visitors who passed through Gallery H 19 between December 7 and February 28, over 15,000 stopped to study the exhibition of laces associated with royalty.

**CHANGES IN THE CLASSICAL COLLECTIONS.** The Roman antiquities, some of the Greek pieces, and the collection of classical jewelry have been removed from exhibition pending the opening of Wing K

**A LOAN OF MOROCCAN EMBROIDERIES.** The Mediterranean embroideries in the Museum's permanent collection exhibited in Gallery H 15 have recently been supplemented by a group of important Moroccan fabrics lent by Mrs. W. Bayard Cutting.

**THE REPORT OF THE EGYPTIAN EXPEDITION.** The report of the Egyptian Expedition for 1924-25 is published as Part II of this BULLETIN. Mr. Lythgoe, the Curator of the Department, outlines the general circumstances and direction of the past season's activities, Mr. Winlock discusses the work at Thebes, Mr. Lansing that at Lisht, and Mr. Davies recounts the graphic work of the expedition.

**THE CONCERTS IN MARCH.** As we remind our readers of the series of free concerts being given at the Museum on Saturday evenings, March 6, 13, 20, and 27, by David Mannes and a symphony orchestra, it is a pleasure at the same time to be able to announce certain of the numbers to be included in them. Two movements from Brahms's First Symphony were played at the first concert and Beethoven's Second Symphony at the second; two movements from Schumann's Spring Symphony will be played at the third and Tchaikowsky's Fifth Symphony and excerpts from Parsifal

at the fourth. All the programs include excerpts from Wagner, and a number for strings. The concerts begin at 8 o'clock.

At 5:15 on each Saturday afternoon, as hitherto, a talk on some special feature of the program of the evening is given in the Lecture Hall by Thomas Whitney Surette.

**MEMBERSHIP.** At a meeting of the Board of Trustees, held February 15, 1926, the following persons, having qualified, were elected in their respective classes:

**FELLOWS IN PERPETUITY,** Michael Friedsam, Richard M. Jesup, in succession to Charles M. Jesup.

**FELLOWS FOR LIFE,** William T. Dewart, James Ward Packard, Paul M. Warburg

**SUSTAINING MEMBERS,** Mrs. Edward L. Ayers, Robert E. Boyd, Mrs. S. Edwin Buchanan, Percy M. Chandler, Mrs. George S. Cox, John O. Crane, Mrs. E. P. Davies, Douglas C. Despard, Mrs. A. H. Diebold, Mrs. Alfred P. Dix, Mrs. John R. Dixon, Miss Ethel DuBois, Mrs. F. W. Ecker, Fred. A. Ford, Mrs. J. S. Frelinghuysen, Mrs. Percy Scoville Gardner, Mrs. Arthur Goadby, Miss Aline Halstead, Mrs. Henry U. Harris, Mrs. Loring R. Hoover, Mrs. Joseph Kahrs, Mrs. Lewis C. Ledyard, Jr., Mrs. Julius Liebman, Mrs. George B. Mac Nichol, Mrs. Michael Michailovsky, Mrs. Pauline F. Oppenheim, Mrs. John L. Roberts, Mrs. Kenneth H. Rocky, Miss Florence Waterbury.

**ANNUAL MEMBERS** were elected to the number of 196.

**ANNUAL MEETING OF THE TRUSTEES.** At the regular meeting of the Board of Trustees, held February 15, the following trustees of the outgoing class of 1926, Francis C. Jones, George Blumenthal, and Howard Mansfield, were reelected as the class of 1933.

The following officers and committees were elected for the year ending February 28, 1927.

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## OFFICERS

President. . . . .	ROBERT W. DE FOREST
First Vice-President . .	ELIHU ROOT
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## EXECUTIVE COMMITTEE

ROBERT W. DE FOREST	} <i>Ex-officio</i>
ELIHU ROOT	
HENRY WALTERS	
HOWARD MANSFIELD	

EDWARD D. ADAMS	EDWARD S. HARKNESS
GEORGE F. BAKER	J. P. MORGAN
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has been often depicted, especially in well-known Japanese paintings. The dying Buddha is seen in the middle stretched out on a square sarcophagus-like pedestal; overhead the foliage of the trees is withering; round him are the pupils and disciples in the greatest sorrow and all kinds of animals and birds in paroxysms of grief. The Museum has acquired a group of Chinese pottery figures representing this scene. They are of the kind of glazed colored pottery used for the architectural decoration of temples and palaces, very like the figures which stand on the carved eaves of the roofs; they come from a ruined Ming temple.



A GROUP OF CHINESE POTTERY FIGURES  
REPRESENTING THE PARINIRVANA

## FINANCE COMMITTEE

GEORGE BLUMENTHAL, <i>Chairman</i>	
GEORGE F. BAKER	EDWARD D. ADAMS
HENRY WALTERS	J. P. MORGAN
THE TREASURER ( <i>Ex-officio</i> )	

## AUDITING COMMITTEE

LEWIS CASS LEDYARD, <i>Chairman</i>	
ARTHUR CURTISS JAMES	GEORGE D. PRATT

THE PARINIRVANA IN CHINESE POTTERY. When Gautama or Sakya-muni the Buddha in 483 B. C., after a long life spent in teaching his doctrines, wandering round with his pupils, felt his end approaching, he went to the Sala grove, said farewell to his followers, and after giving a last sermon, expired. This scene, called the Parinirvana, which means "entering Nirvana,"

The central figure, the dying Buddha stretched out on the pedestal, has three weeping disciples behind him while five figures are grouped around, four standing and one kneeling. The group bears the date, 6th year of the reign of the Emperor Hung Chih (A. D. 1504), and, further, the inscription that it was made by Hui Tai, a priest of the Zen sect on Mount Pan Ting. It is now exhibited in the Room of Recent Accessions.

The small figures are particularly well modeled, the faces, full of expression, show great grief, and the glazes are of exceptionally good quality. Apart from the interest of the scene represented it is a very remarkable example of this kind of pottery because it is dated and therefore serves as a guide

in the difficult task of fixing the period in which Chinese roof tile figures and similar architectural pieces were made. Some are of the Ming period, others of a later date

S. C. B. R.

FURNITURE BY RUHLMANN. As Ruhlmann is unquestionably one of the most gifted of the French exponents of the modern style and a leader in the field of interior decoration and furniture design, it is fortunate that the three pieces of furniture by him referred to in the February BULLETIN arrived in time to be shown in Gallery J 8 with other recent purchases when the Museum's permanent collection of modern decorative arts was moved last month to its new location in this gallery adjoining the hall for temporary exhibitions. A cabinet in macassar ebony, ornamented on the front with a large vase and flower design inlaid in amaranth wood and two tones of ivory, is perhaps the most striking of the new accessions. The absence of carving is characteristic of modern furniture design. This cabinet is a replica of one bought by the French Government at the recent International Exposition of Decorative and Industrial Art at Paris.

Even more typical of Ruhlmann's work is a small rectangular cabinet with drawers and compartments, supported on four slender legs. This piece is also in macassar ebony inlaid with ivory, outlining the doors and drawer fronts, and patterning the surface of the beautifully grained wood. Another example of this piece is in the Lyons Museum. Also by Ruhlmann is a side-chair in macassar ebony with silver feet and upholstered in silver gray damask.

J. B.

THE SALE OF CYPRIOTE DUPLICATES. The duplicate objects in the Cesnola Collection from Cyprus which were released for sale last year have been sold to the number of 1,065. They have found purchasers in various professions and from various localities. Collectors, decorators, lawyers, sculptors, journalists, and doctors have been attracted by the antiquity, the color, or the modeling of the various pieces. Electric lamp manufacturers have bought

Greek and Roman lamps found in Cyprus to exhibit with modern light appliances by way of comparison. Teachers and museums have purchased objects showing Egyptian, Assyrian, and Phoenician influence to illustrate the commerce and mixture of civilizations among the ancient Mediterranean peoples. Now and then some one will buy an old piece of pottery or a bronze dagger blade just because it is four or five thousand years old. Another will become the owner of a piece of iridescent glass so that he may be able to point to a similar piece in the Museum galleries and say to his friends with pardonable pride, "Oh, yes, I have one like that at home." Four large museums and as many colleges and universities have added groups of these antiquities to their collections. We have shipped them to a dozen different states, north to Canada, and even west to Honolulu. A few pieces have gone back east—not home to Cyprus—but as far as England, France, and Germany.

I. L. H.

REPRODUCTIONS RECENTLY PLACED ON SALE. A reproduction of Michelangelo's drawing for the Libyan Sibyl has recently been put on sale. The drawing is a red chalk study made for the splendid figure in the Sistine Chapel. The model, however, was not a woman but a young man with a vigorous, muscular body and a head of singular beauty—a head that epitomizes all the loveliness and mystery of the Renaissance. The modeling of the face, back, and part of the arms is finely shown; the rest is merely suggested or left undrawn. Elsewhere on the sheet of paper the artist has experimented with details, trying the foot in various positions and sketching the model's profile. The drawing has that intimate quality peculiar to sketches and usually lacking in a completed painting.

The reproduction, costing \$1.00, may be bought at the Information Desk.

The Museum is also issuing separately four of the most beautiful plates from the Tytus Memorial Series on rock-cut Theban tombs. The pictures are named as follows: The Hosts Served with Drink at a Banquet, The Farewell to the Dead, Funeral Convoy

on the Nile, and The Dead Enjoying Rest and Refreshment in their Garden. The color is soft in tone and extraordinarily beautiful, and the paintings have that dignity for which Egyptian art is noted. Each picture, covered by a tissue on which is printed a complete explanation of the original painting, is on sale for \$5.00.

A SMALL COLLECTION OF MODERN JAPANESE FANS. One of the most charming arts of Japan and one which has perfectly weathered the modern movement is the art of the fan. The fan is just as much in use today as it was a hundred years ago. No man or woman is fully dressed unless a fan sticks in the sash; European dresses of course have no girdles.

If some small object is to be ceremoniously handed, it is offered on a half-opened fan. You still see in the streets of Kyoto the man who has covered his face with a cane helmet and goes round playing his melancholy flute, tender his fan to receive the small coin you offer, which means, I am poor but a man of breeding.

Fortunately the best artists keep on making designs for fans, therefore the fan shops are the most delightful places to while away a wet afternoon. There for a trifle you find exquisite little pieces, daintily mounted on the neatest bamboo sticks and in such a variety that like Paris hats you rarely see two alike.

The modern art movement has spoilt nothing, the new fan is very different from the old one, but lighter and more charming. The carefully composed landscape has made room for sketchy light compositions often representing nothing in particular, just a delightful trifle of color and line. Real fans, charming vanities.

It has seemed of interest to show in the Room of Recent Accessions a small collection of these butterflies, intended for the use of a summer's day just as in olden times when the ladies used to throw them down from the bridge in Kyoto to gladden the eyes that saw them float down the river. They do not pretend to rank as great works of art and they will soon fade, but they may refresh the eye of many a tired Museum visitor and perhaps some art student

or designer may enjoy the subtle harmonies of color, the motive suggested by a whim, even if with a sigh he thinks that perhaps perfect taste is more difficult to acquire than the old discarded good drawing

S. C. B. R.

A GIFT OF LACES. In the group of laces presented to the Museum by Mrs. Edmund L. Baylies several pieces reflect the Victorian atmosphere of the days when graceful ladies were gowned in voluminous silks adorned with Honiton lace such as was worn by England's beloved Queen.

Among the eight pieces of this collection—aside from the beautiful strip of eighteenth-century French needlepoint with its wealth of delicate stitchery that recalls the lace in Van Loo's lovely portrait of Marie Leczinska as a young queen—none is more charming than the little fichu with its daintily worked Honiton rose sprays applied on delicate hand-made net. This mesh—the *vrai réseau* or *droschel* of the Brussels lace-makers that became a marked characteristic of Napoleonic laces—when made in England was exceptionally high-priced, as it required the finest Antwerp thread which in 1790 cost seventy pounds sterling per pound. Garnitures of the type shown in this piece were worn in loose folds about the necks of the slender-waisted, long-sleeved bodices found in prints and portraits just prior to the French Revolution, between the years 1788 and 1793.<sup>1</sup>

Of slightly later date is the lace pelerine with its design of floral sprays applied on machine net, a form of lace garniture that came into general use between 1820 and 1830. These small capes or pelerines appeared in French fashions toward the end of the seventeenth century; they were worn again at different times during the eighteenth century, especially with the changing modes of the Louis XVI and Consulate periods. In the nineteenth century they again came into favor and remained popular through the Second Empire. A lace-trimmed pelerine of the same shape as the one presented by Mrs. Baylies is shown in a fashion plate from Les Modes parisiennes

<sup>1</sup>Cf. Fischel and von Boehn, *Die Mode*, XVIII Jahr, p. 240; XIX Jahr, p. 24

of 1857; in this plate the pelerine is worn over a bodice with sloping shoulders and full sleeves with a knot of ribbon at the waist-line where the tabs meet and cross before falling over the outstanding two-tier skirt of rustling silk.<sup>2</sup>

Every well-bred woman of the past generation had her laces—treasured quite as

<sup>2</sup>Cf *idem*, XIX Jahr, 1790–1817, p. 72; 1818–1847, p. 56, 1843–1878, p. 72; also Earle, *Two Centuries of Costume*, vol. I, pp. 267 ff

highly as jewels—a refinement associated with the costly Cashmere shawl. With the increasingly beautiful machine laces that are being produced by the French, it is to be hoped that lace will once more come into its own; that the hand-made fabric will be treasured by those fortunate enough to possess it and that the commercialized product will in time attain some of the beauty of the old.

F. M.

## LIST OF ACCESSIONS AND LOANS

FEBRUARY, 1926

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Third Egyptian Room)	Objects (330) from Thebes, consisting of coffins of princesses of the XXI dyn., their Osiris sheets, papyri, ushabti-boxes, and other objects; coffins of the XXII dyn; foundation deposits of Queen Hatshepsut, XVIII dyn; objects from the Tomb of Queen Neferu. XI dyn; etc	Excavations of Museum's Egyptian Expedition during various earlier years
	*Objects (2) from Lisht, consisting of fragments of large lion figures, limestone, XII dyn. . . . .	Excavations of Museum's Egyptian Expedition during various earlier years
	*Objects (11) from Khargeh Oasis, consisting of fragments of stone dishes, statuettes, etc, XXVI–XXX dyn. . . . .	Excavations of Museum's Egyptian Expedition during various earlier years
(Third Egyptian Room)	Limestone stela, VI–XII dyn; alabaster figure holding cosmetic jar, alabaster ushabti, alabaster vase, and blue faience doll, XII dyn, bronze axe-head, from Thebes, and inlaid gold pendants (7), XVIII dyn.; green basalt statuette of a priest, XXVI dyn., green basalt bust of a statue of an official, from Memphis, XXX dyn.; bronze figure of a falcon, Late Dynastic; pair of bronze bells, from Denderah, Graeco-Roman period, bronze instrument, pair of gold earrings, and a gold and stone earring, Roman period, fragment of steatite stela, from Erment, Byzantine period, indeterminate object, steatite, limestone statuette, purchased to illustrate modern forgeries. . . . .	Purchase.
	†Vase, pink limestone, with rolled handles, predynastic; head from a statuette, black granite, XII dyn; ushabti figure of Zekhonsafonekh, blue faience, XXI dyn. . . . .	Bequest of Richard B. Seager.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	*Objects (132) from Faras and Napata including faience scarabs, amulets, strings of beads, etc., XXV-XXVI dyn.; pottery and glass vases, bronze bowls, bracelets, and other bronze objects, Meroitic period . . . . .	Gift of the Oxford Expedition to Nubia.
ANTIQUITIES—CLASSICAL	*Bronze hydria, Greek, abt. 450 B. C., black-figured aryballos, Greek, VI century B. C. . . . . †Objects (608) of Minoan and classical date, including engraved gems, stone vases, pottery, terracottas, bronzes, stone sculptures, etc., and plaster impressions. . . . .	Purchase. Bequest of Richard B. Seager.
ANTIQUITIES—JAPANESE	*Object in greenish white stone found at excavations in Japan, prehistoric . . . . .	Purchase
ARMS AND ARMOR. . . . .	*Swords (2) and daggers (8), Balkan, Turkish, Indian, Persian, and Circassian, XVII-early XIX cent . . . . .	Bequest of Richard B. Seager.
(Wing H, Room 9)	Berdiche, Slavonic, XVII cent; powder canister, German, early XVIII cent. . . . .	Gift of Augustus Van Horne Ellis.
CERAMICS . . . . .	Vase and covered jar, Han period (206 B. C.-220 A. D.); *head of a boy, Six dyns (365-618 A. D.), tomb figure of a soldier carrying a shield, T'ang dyn. (618-906 A. D.); covered bowl, tea-bowls (2), covered pot, vase, and dish, Sung dyn (960-1280 A. D.), †pottery figures (6) representing the Death of Buddha (Parnirvana), Ming dyn. (1368-1643 A. D.), —Chinese; pot, by Eisen, abt. 1650, cake dish, by Gempin, XVII cent, —Japanese; covered incense box, wine pot, cup and saucer, Corean, Korai period (918-1392 A. D.); vases (6), tin-glazed pottery, Dutch (Delft), XVIII cent . . . . .	Purchase.
(Wing H, Room 12)		
(Floor II, Room 7)		
(Floor II Room 1)		
(American Wing)		
COSTUMES . . . . .	Embroidered cap, English, late XVI-early XVII cent; collection of costumes and accessories, consisting of one hundred and fifty-three pieces, Italian (Venetian), XVIII-XIX cent; shawl, cashmere, Indian, XIX cent . . . . .	Purchase.
(Wing H, Room 22A)	†Embroidered waistcoat, French, early XIX cent. . . . .	Gift of Mrs DeWitt Clinton Cohen
	†Leghorn bonnet, American, XIX cent . . . . .	Gift of Mrs Henry Wilmerding Payne
	†Dress, chintz, American, abt 1774. . . . .	Gift of Miss Helen Macartney.
DRAWINGS . . . . .	*Drawing, silver-point, Head of a Girl, by Ercole Cartotto, American, dated 1925 . . . . .	Gift of George D Pratt
FANS.....	†Fan, XIX cent.; fans (23), modern,—Japanese. . . . .	Purchase.
IVORIES. . . . .	†Comb, Indian, XVII-XVIII cent. . . . .	Bequest of Richard B. Seager.
LACES . . . . .	†Cuffs (2), bobbin lace, English (Honiton), late XVIII cent . . . . .	Gift of Mrs. Cuyler Reynolds

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
LACQUERS . . . . . (Wing E, Room 8) (Wing H, Room 14)	Writing-brush, Chinese, Ming dyn (1368-1643 A D), covered box inlaid with mother-of-pearl, Ashikaga period (abt 1500), Japanese. . . . .	Purchase
METALWORK . . . . . (Wing E, Room 9) (Wing H, Room 14)	Mirror, iron or bronze, Chinese, probably Han period (206 B C-220 A D), bronze mirror, Korean, Korai period (918-1392 A D), bronze mirrors (2), Fujiwara period (889-1185 A D); bronze mirrors (2), Kamakura period (1186-1335 A D); bronze mirrors (4), Ashikaga period (1394-1569 A D), bronze temple hanger (so-called hanging Buddha), abt 1400; bronze-gilt temple hanging (Keman), abt 1665; temple hangers (9) (Keman), temple hangers (2) made by Nuro in Nara, modern,—Japanese, tea-set consisting of teapot, hot-water urn, tea-caddy and tray, silver and lapis lazuli, by Jean Puiforcat, French, modern . . . . .	Purchase
MINIATURES, ETC. . . . .	†Snuff-boxes (4), English, XVIII cent. . . . .	Bequest of Richard B Seager
MISCELLANEOUS (Wing H, Study Room)  (Wing H, Study Room)	Bugaku mask used in Kiogen, made in 1540, Kiogen mask, abt 1700; † tea ceremony set (37 pieces), various periods, No-mask of an old man, XIX cent, —Japanese . . . . .	Purchase
PAINTINGS . . . . . (American Wing) (Wing H, Room 14)	Portrait of the artist by Gilbert Stuart American, 1755-1828 . . . . . Two-fold screen, in style of Tanyu, abt 1600 . . . . . †Pietà, by the Master of the "Virgo inter Virgines," Dutch, active 1470-1490	Purchase Purchase Purchase
REPRODUCTIONS—EGYPTIAN . . . . .  (Third Egyptian Room)	*Plaster casts (43) of details of wall relief and single hieroglyphic signs from walls of mastabas at Sakkara . . . . .  Painted plaster reproduction of portrait head of Queen Nefertiti, Berlin . . . . .	Gift of the Oxford University Expedition to Nubia Purchase
REPRODUCTIONS—CLASSICAL . . . . .	*Head of Aristogiton, original in the Vatican Magazzini; statue of Kleobis (?) by Polymedes, original in the Delphi Museum; male torso, original in the British Museum, statue of Athena after Myron, Roman copy of a Greek V cent work in the Stadelches Museum, Frankfurt, heads of Apollo and a Lapith from the Olympia pediment, Greek, about 460 B C, in the Olympia Museum; Cretan vases (9), National Museum, Athens, and Candia Museum . . . . .	Purchase
SCULPTURE (Wing H, Study Room)  (Wing H, Room 13) (Wing E, Room 11)	Head of a Youthful Bodhisattva, clay, Six dyns (265-618 A D), head of a Bodhisattva, T'ang period (618-906 A D),—Chinese, carved wood figures (2) of Jizō, Japanese, Kamakura period (1186-1335 A D); stone head of the Bodhisattva Avalokitesvara, Cambodian, XI cent. . . . .	Purchase.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).



# CALENDAR OF LECTURES

## FREE LECTURES

MARCH 20-28, 1926

March		HOUR
20	Three Great Americans—Eakins, Ryder, and Prendergast Walter Pach . . . . .	4 00
20	Talk on the Concert Program Thomas Whitney Surette . . . . .	5 15
21	Peasant and Decorative Art in Czechoslovakia Boris V. Morkovin . . . . .	4 00
27	Giotto Richard Offner . . . . .	4 00
27	Talk on the Concert Program Thomas Whitney Surette . . . . .	5 15
28	The Branch Museum Edith R. Abbot . . . . .	4 00

Gallery Talks, by Elise P. Carey, through March, Saturdays, at 2 P M ; Sundays, at 3 P M  
 Story-Hours for Boys and Girls, by Anna Curtis Chandler, Sundays, at 2 and 3 P M , for Children  
 of Members, Saturdays, at 10 30 A M. through March 27  
 Entertainments for Pupils in Elementary Grades, Saturdays, March 20 and 27, at 2 P M

## LECTURES FOR WHICH FEES ARE CHARGED

MARCH 16-APRIL 15, 1926

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University, and T that it is given by Teachers College.

March	HOUR	March	HOUR
16 Color (T) Grace Cornell . . . . .	9 00	20 Study-Hour for Young Girls (M) Catherine M. Ames . . . . .	10 00
16 Tapestries (N) R. M. Riefstahl . . . . .	11:00	20 Great Personalities in Italian Painting (N) Richard Offner . . . . .	10 00
16 Story-Telling (M) Anna Curtis Chandler . . . . .	4 00	20 Outline of the History of Painting (M) Edith R. Abbot . . . . .	11 00
16 Introduction to the Buddhist Art of Japan (N) Noritaké Tsuda . . . . .	8:00	22 Art Structure (T) Grace Cornell . . . . .	9:00
16 Introduction to the History of Art (N) Herbert R. Cross . . . . .	8:00	22 Greek Sculpture (M) Gisela M. A. Richter . . . . .	3 00
17 Art Structure (T) Grace Cornell . . . . .	9:00	22 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4 00
17 Venetian Painting (N) Richard Offner . . . . .	11:20	23 Color (T) Grace Cornell . . . . .	9 00
17 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean . . . . .	2:00	23 Story-Telling (M) Anna Curtis Chandler . . . . .	4 00
17 Talk for High School Classes (M) Ethelwyn Bradish . . . . .	3:30	23 Introduction to the Buddhist Art of Japan (N) Noritaké Tsuda . . . . .	8 00
18 Color (T) Grace Cornell . . . . .	9 00	23 Introduction to the History of Art (N) Herbert R. Cross . . . . .	8 00
18 General Outline of the History of Art (N) John Shapley . . . . .	11:00	23 Textile Fabrics, Historic and Modern (N) R. M. Riefstahl . . . . .	8 00
18 Turkish Art and Architecture (N) R. M. Riefstahl . . . . .	11:00	24 Art Structure (T) Grace Cornell . . . . .	9:00
19 Historic Styles of Decoration (N) Roger Gilman . . . . .	11:00 & 8:00	24 Venetian Painting (N) Richard Offner . . . . .	11:20
19 Oriental Rugs of the XVIII and XIX Centuries (N) R. M. Riefstahl . . . . .	8:00		

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

March	HOUR	April	HOUR
24 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean .....	2:00	6 Textile Fabrics, Historic and Modern (N) R. M. Riefstahl .....	8:00
24 Talk for High School Classes (M) Ethelwyn Bradish .....	3:30	7 Art Structure (T) Grace Cornell.....	9:00
25 Color (T) Grace Cornell .....	9:00	7 Venetian Painting (N) Richard Offner.....	11:20
25 General Outline of the History of Art (N) John Shapley.....	11:00	7 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean.....	2:00
25 Turkish Art and Architecture (N) R. M. Riefstahl .....	11:00	8 Color (T) Grace Cornell.....	9:00
26 Historic Styles of Decoration (N) Roger Gilman.....	11:00 & 8:00	8 General Outline of the History of Art (N) Richard Offner .....	11:00
27 Great Personalities in Italian Painting (N) Richard Offner .....	10:00	8 Turkish Art and Architecture (N) R. M. Riefstahl .....	11:00
27 Outline of the History of Painting (M) Edith R. Abbot.....	11:00	9 Historic Styles of Decoration (N) Roger Gilman.....	11:00 & 8:00
29 Art Structure (T) Grace Cornell.....	9:00	9 Oriental Rugs of the XVIII and XIX Centuries (N) R. M. Riefstahl.....	8:00
29 Greek Sculpture (M) Gisela M. A. Richter.....	3:00	10 Great Personalities in Italian Painting (N) Richard Offner .....	10:00
29 Museum Course for High School Teachers (M) Ethelwyn Bradish.....	4:00	10 Outline of the History of Painting (M) Edith R. Abbot.....	11:00
30 Color (T) Grace Cornell.....	9:00	12 Art Structure (T) Grace Cornell.....	9:00
30 Tapestries (N) R. M. Riefstahl.....	11:00	12 Greek Sculpture (M) Gisela M. A. Richter.....	3:00
30 Story-Telling (M) Anna Curtis Chandler .....	4:00	12 Museum Course for High School Teachers (M) Ethelwyn Bradish .....	4:00
30 Introduction to the Buddhist Art of Japan (N) Noritaké Tsuda.....	8:00	13 Color (T) Grace Cornell.....	9:00
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# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N Y SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE

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For special privileges extended to teachers, pupils, and art students, and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet

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## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance Lists will be sent on application Orders by mail may be addressed to the Secretary.

## CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m to 4 45 p. m.

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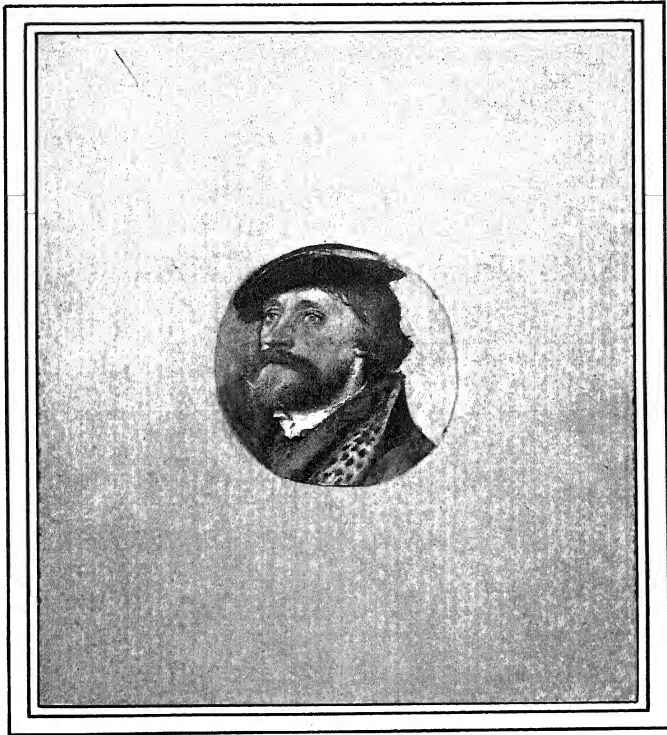
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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI

NEW YORK, APRIL, 1926

NUMBER 4



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MINIATURE PORTRAIT OF THOMAS WRIOTHESLEY  
BY HANS HOLBEIN

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER 4, PART I  
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## THE OPENING OF THE CLOISTERS

On and after Tuesday, May 4, The Cloisters will be open daily to the public. A private view for members and friends of the Museum will be held on Monday, May 3.

## PUBLIC SHOWING OF MUSEUM FILMS

On Tuesdays and Thursdays during the month of April the public will be given an opportunity of seeing the films made and owned by the Museum. These will be shown at four o'clock in the Lecture Hall. Those who wish to know which films are to be seen on a certain day may learn this by inquiry at the Information Desk.

## A MINIATURE BY HOLBEIN

The miniature portrait of Thomas Wriothesley, later first Earl of Southampton, which has been recently purchased,<sup>1</sup> is not to be found in the catalogues of the

<sup>1</sup>Tempera on cardboard; h 1 $\frac{3}{8}$  inches, w 1 inch Purchase, Rogers Fund, 1925 In the Room of Recent Accessions

work of Holbein. Nevertheless, it has always been attributed to him, and after the time of its painting, between 1530 and 1540, it remained the property of the Wriothesley family and their descendants until about 1875, when it was purchased from the seventh Earl of Shaftesbury by Sir Francis Cook, the collector. The miniature had become the property of the Earls of Shaftesbury through the wife of the fourth earl, Susan, the daughter of the third Earl of Gainsborough, the first earl of that title having married the daughter and heiress of the last Earl of Southampton. In 1865 the miniature was exhibited in the South Kensington Museum as a portrait of a gentleman by Hans Holbein, the name of the sitter having been forgotten, and it was there identified by Sir George Scharf as the likeness of the first Earl of Southampton. It was exhibited again in 1889 at the Burlington Fine Arts Club.

The collection of Sir Francis Cook was comparatively inaccessible and this may account for the fact of its omission from the catalogues of Holbein's work. In 1925 it was sold at Christie's, the Museum buying the work a short time later from its purchaser at the auction.

All other miniatures by Holbein are circular, and in all probability the original form of this work was circular. The cardboard on which it has been painted bears evidence of having been clipped to its present oval shape, crowding the head and cap in the narrow rim of its present frame. The original study for the head in crayon on buff paper has recently entered the Louvre from the Flameng Collection; the drawing also has been trimmed—close up to the outline of the head in fact, and the background has been pieced out with a paper matching the paper used by Holbein.

An entertaining account of the first Earl of Southampton can be found in an article on the Wriothesley Portraits by Richard W. Goulding in the eighth volume of the Walpole Society, 1919-1920. Reading this article one finds that Thomas Wriothesley (1505-1550) was a successful politician of the perilous times of Henry

VIII, successful in that he gained position and wealth by his activities and also that he escaped the decapitation which was generally at that time the result of change of political power. In 1538, at about the time of the painting of this miniature, he was sent as ambassador to Mary, Queen of Hungary, Regent of the Netherlands, in Brussels to treat of a marriage between Henry VIII and Christina, Duchess of Milan, Holbein himself being of the embassy. The portrait of the Duchess which the artist then painted after a single sitting of three hours' time<sup>2</sup> was brought back to England so that the King might know the appearance of her whom he was wooing; the ambassador reporting to his master at the same time that her "lyvely visage did much excel her picture." Nothing came of the matrimonial plans, and the picture, now one of the most precious masterpieces of the National Gallery, remains the grand result of the whole affair. The theory that our miniature is also a result of the embassy is not improbable.

In 1540 Wriothesley was knighted and in 1544 he became a baron of the realm and Lord Chancellor, an office he discharged "with more Applause than any before him and with as much Integrity as any since."<sup>3</sup> A later authority, on the other hand,<sup>4</sup> states that he was "very inadequate to the discharge of the judicial duties of his office and the public complained loudly of his delays and mistakes." His great solicitude, says the same historian, was "to conceal his ignorance from the bar and the by-standers. Desirous to do what was right both for his own conscience and his credit he appointed commissioners to hear causes in his absence, afterwards taking his seat in court occasionally as a matter of form."

He was unscrupulous in religious matters, accommodating himself with perfect accord to the policies and wishes of Henry VIII.

<sup>2</sup>"12 March 1538" at "wone of the cloke in the aftrenoon, having but three owers space" John Hutton's report to Cromwell.

<sup>3</sup>David Lloyd, *Statesmen and Favorites of England*, 1665.

<sup>4</sup>Lord Campbell, *Lives of the Lord Chancellors*, 1846.

He abjured the Pope in 1544 when he was made Lord Keeper of the Great Seal, enriching himself by the purchase of confiscated Church lands, and at the same time when expedient he prosecuted heretics. His subserviency was appreciated and Henry's intention to create him an earl was only prevented by the death of the monarch. It was carried out by the government of his successor and in 1547 the title of Earl of Southampton was conferred upon him.

The miniature shows what a good-looking if rather crafty young person Thomas Wriothesley was in his prime. Regular features, light blue eyes, silky blond beard and hair, a certain manicured look which one hardly expects to find at the court of bluff King Hal. He must have been an insinuating courtier. Holbein with perfect art and perfect impartiality sets it all down. He was in no degree hampered by the tiny scale; the miniature has the precision and boldness of a life-sized portrait.

BRYSON BURROUGHS.

## EARLY AMERICAN JEWELRY

On the first floor of the American Wing at the foot of the staircase there has recently been placed on exhibition a little case the interest of whose contents is considerably out of proportion to their size. In it have been brought together a number of intimate personal possessions of Americans of the eighteenth and early nineteenth centuries.

Much jewelry was worn by both men and women of the eighteenth century. Even in the seventeenth century, particularly about New York, there was more than a modicum of precious possessions of gold set with stones. In the inventory of the widow of Dr. Jacob de Lange, dated 1682, are mentioned: "One embroidered purse with silver bugle and chain to the girdle and silver hook and eye; one pair black pendants, gold nocks; one gold boat, wherein thirteen diamonds and one white coral chain; one pair gold stucks or pendants each with ten diamonds; two diamond rings; one gold ring with clasp beak;

one gold ring or hoop bound round with diamonds." This would be a not unusual quantity of jewelry for a moderately well-to-do woman, while in the families of the very rich citizens of New York and its environs a much larger and richer store of goldsmiths' and silversmiths' work, of cut stones and pearls, would have been found.

The love of gay jewelry, brought to New Amsterdam by its Dutch settlers, is noted by Madam Sarah Knight, who rode from Boston to New York in the autumn of 1704 and in her journal gives a vivid glimpse of the town as it was at that time. She tells us that "the English go very fashionable in their dress. But the Dutch, especially the midling sort, differ from our

hoard of the eighteenth century. There are, first, a pair of handsome paste and enamel shoe buckles and a pair of gold sleeve buttons from the Van Cortlandt family, lent by Miss Anne Stevenson Van Cortlandt. The former belonged to General Pierre Van Cortlandt (1762-1848), and the latter are said to have been worn by Stephanus Van Cortlandt (1643-1700), who was the first native-born mayor of New York.

The shoe buckles are of paste set in silver, the brilliant stones of varied sizes and shapes forming a handsome pattern. Insets of deep blue enamel on gold introduce a note of rich color (fig. 2). These handsome shoe buckles of the third quarter



FIG. 1. GOLDSMITHS' WORK WORN IN AMERICA  
IN THE XVIII CENTURY

women, in their habitt go loose, were French muches which are like a Capp and a head band in one, leaving their ears bare, which are sett out with Jewells of a large size and many in number. And their fingers hoop't with Rings, some with large stones in them of many Coullers as were their pendants in their ears, which you should see very old women wear as well as young."

Much of the goldsmiths' work shown in this small group in the American Wing has descended to its present owners from Dutch ancestors; some of it, from the French Huguenots who settled in this neighborhood in the late seventeenth century. Little of it, however, dates farther back than the early part of the eighteenth century. Curiously enough, although many of the items have been lent by different owners, a number have come from a common family

of the eighteenth century are of the type imported for the use of elegant gentlemen. The cuff links, of an earlier date, are of gold set with pearls, the gold enriched with delicate engraving (fig. 1).

Two gold mourning rings of the middle of the eighteenth century, the gift of Mr. and Mrs. William A. Moore, recall a custom of the time. Both are handsomely wrought from gold and set with stones. The band of the ring is designed to suggest a ribband on which an inscription runs, in one case cut from gold, in the other enameled with a black background which brings out the gold letters. The inscription on the latter ring reads as follows: "Mary Vallete. ob: 5 June 1762. aet. 61 Ys 8 Ms." Mary Vallete was Mary Jay and married Pierre Vallete in 1723. A little gold seal, set with carnelian and engraved with his cipher, belonged to Pierre Vallete and would date

from the first quarter of the eighteenth century.

One of the most important pieces of American goldsmiths' work in existence is the little gold snuff-box shown in this case (fig 3). The maker's mark, P.S., has not been identified but the engraved decoration is signed by Maverick (Peter Rushton Maverick, 1755-1811). This box, together with a silver seal and a small miniature of Mrs. John Jay, has been lent by Mr. and Mrs. John C. Jay. The box, engraved on the top with the coat of arms of the City of New York, was presented by the City to Chief Justice John Jay in 1784, together with the parchment giving him the freedom of the city. Its importance historically is thus very great while its interest as the handiwork of an American goldsmith with decoration signed by the well-known engraver, Maverick, gives it a unique importance.

The silver seal, cut with the arms of the Jay family, dates from the last quarter of the seventeenth century, and was the property of the first member of that family to settle in America.

So much for the pieces whose owners were associated with the early years of New York, members of families whose contributions to their city and country are part of its recorded history.

Other fascinating articles of personal adornment or use are of New England provenance. A little pair of gold cuff links engraved with a rosette design (fig. 1) bear the mark of Paul Revere, whose handiwork was by no means confined to silver. These have been lent by Miss Florence J.

Clark, in whose family they have always been.

A pair of knee buckles, paste jewels set in silver, are the gift of Mrs. William L. McKenna. These were the property of John Hancock, according to reliable family tradition.

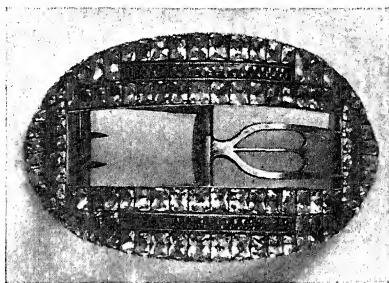


FIG. 2. SHOE BUCKLE  
PASTE AND ENAMEL

A characteristic late eighteenth- and early nineteenth-century group has been lent by Miss Ellen J. Stone and Mrs. Morgan Grinnell. Miss Stone has lent three mourning rings of the early nineteenth century and a memorial miniature on ivory, and Mrs. Grinnell an ivory fan.

The rings are typical examples of the mourning rings of the period, two set with jet and crystal, one with a tiny memorial miniature surrounded with pearls. The ivory miniature commemorates the death, in 1795, of a little girl, and depicts her standing beside a funeral urn, releasing her soul in the form of a dove (fig. 1).

The ivory fan is of a sort which was so often brought from China by the sea-captains of Salem as a gift to their women-folk. It is of pierced ivory, and a central shield bears the monogram of the lady for whom it was purchased.

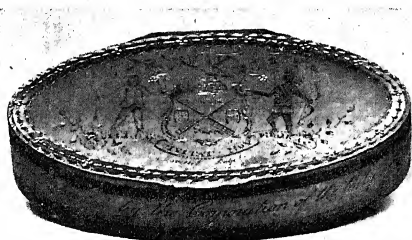


FIG. 3. SNUFF-BOX DATED 1784  
THE WORK OF AN AMERICAN GOLDSMITH

Such a little group as this gives a suggestion of the private life of the men and women of a bygone day. Their love of personal adornment, their family pride, their sentimental devotion to the dead, and their thoughtfulness of the living are all recalled by the jeweled buckles, the seals, the mourning jewelry, and the fans which they possessed. In the golden box is recorded more than these, the recognition by a city of one of her most eminent sons.

CHARLES O. CORNELIUS.



## COPTIC TEXTILES

## RECENT ACCESSIONS

The Museum collection of Coptic textiles has been enlarged by seventeen pieces presented by George D. Pratt. They are unusually interesting examples both from a

Alexander the Great in 331 B. C. The Greeks forming the upper class were the real masters of Egypt and made attempts to assimilate the native Egyptians by finding a common object of worship. For this purpose they built the great temple of Serapis, representing a sort of Hellenized



FIG. 1. COPTIC TEXTILE  
III-IV CENTURY

technical and from a decorative point of view. The richness of design and the magnificence of the colors of Coptic textiles have long been recognized, and the textile and costume designers have lately returned to them as a source for new motifs or color schemes. Our Museum is fortunate enough to have one of the most representative collections of Coptic textiles, but unhappily because of lack of space only a part of it is available to the public. But those on exhibition, which are the choicest ones, give the art student an idea what the weavers and designers of Christian Egypt were able to do with mechanical devices not so elaborate as those to which we are used. The Coptic weaver knew several methods of weaving to produce certain decorative effects, sometimes imitating other fields of art such as painting or mosaics. The character of the decoration is also of great interest. The figure subjects and ornamental motifs are derived from three main sources: the ancient Egyptian, Hellenistic, and Christian.

In the year 332 B. C. Alexander the Great conquered Egypt and after his death it fell to his general, Ptolemy. This was the beginning of a new era in the history of Egypt. The center of Hellenistic art and culture was Alexandria, a city founded by

Osiris. But despite religious compromise and frequent persecutions, the native Egyptians worshiped their ancient popular gods and animals and continued to do so under the Romans who in 30 B. C. became the rulers of Egypt. The Hellenization of Egypt proceeded gradually up the Nile, but was confined to cities with a large Greek population. The masses of the Egyptian peasants were influenced only slightly by the foreign ideas and customs. On the other hand, the Greeks and Romans adopted many manners and customs of

Egypt and the cult of Isis and Osiris spread all over the Roman Empire.

An ancient Egyptian custom was mummification. In the Roman period the bodies after they had been embalmed were wrapped in linen and in this a thin wooden board with a painted portrait of the deceased was placed or the portrait was painted on a cloth covering the body. There was still a third method of

decorating the mummies, by placing a plaster mask with features of the deceased over the head and shoulders.<sup>1</sup> About 250 A. D. a great change in the burial customs of Egypt took place. The body was wrapped in gar-

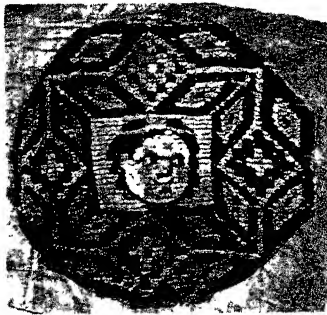


FIG. 2. COPTIC TEXTILE  
III-IV CENTURY

<sup>1</sup>C. C. Edgar, *Graeco-Egyptian Coffins* (Cairo Museum Catalogue); Gruneisen, *Le Portrait*; Guimet, *Les Portraits d'Antinoë*

ments worn when alive and buried at once. Doubtless Christianity had brought immediate burial into common usage. To this new custom and to the dry soil of Egypt we owe the splendid collections of Coptic garments and fragments which can be seen in all great museums of Europe and America.

In Egypt Christianity, which brought a new factor into the life of the natives, was accepted fervently. The first Egyptian congregation was founded in Alexandria in the second half of the second century. The official language was Greek but the native Egyptians used their own language written with the Greek alphabet. This language, which is the last stage of the ancient Egyptian, we call Coptic. The name Copt is derived from the Arabic "Quibt" or "Quubt" which in turn came from the Greek "Aiguptioi." The Arabic Quibt implies both the religion and the nationality. The Copts, that is, the Egyptian Christians, called themselves "people of Egypt" or "Egyptians." The Copts early attempted to build a national religious institution independent of the Greek patriarch of Alexandria, and following the custom of their forefathers they began in the second century A. D. to establish monasteries which became retreats of learning and art. In the year 451 began the national Coptic Church which followed the Monophysite doctrine recognizing Christ as one person with one nature. At this time Egypt was ruled from Constantinople, the capital of the East Roman or Byzantine empire. During a short period Egypt was under a Persian rule (619-629) which brought a strong Persian influence into the Coptic art.

The Coptic textiles found in tombs of Saqqarah, Akhmim, Antinoë (founded by Hadrian), and other places consist of garments, hangings, covers, and their fragments. The principal garment of the Roman period was a linen tunic with tapestry-woven ornaments in wool. The tunics were adorned by shoulder bands (clavi) of different lengths (see fig. 4), neck borders, and squares or roundels on the shoulders and near the bottom edge. Over the tunic was worn an oblong cloak (pallium), which like the tunic was richly

decorated. Besides garments there have been found hangings and covers used as wrappings and decorated with pilasters, arcades, or large human figures (fig. 4).

The decoration of Coptic weavings is

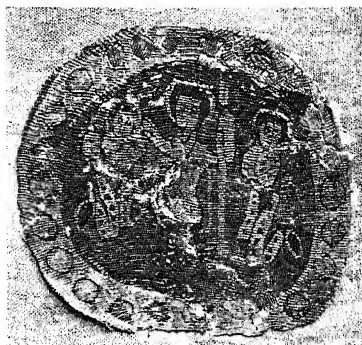


FIG. 3. COPTIC TEXTILE  
V-VI CENTURY

either in monochrome or polychrome. In the former case the ornament appears either in purple wool on linen ground or vice versa. The ornamentation shows two styles: the Hellenistic and the Oriental. The oldest



FIG. 4. COPTIC TEXTILE  
V-VI CENTURY

Coptic textiles are of the Hellenistic style and belong generally to the third and fourth centuries. The subjects in this group of textiles consist of figures and scenes derived from Greek and Roman mythology. We find representations of Hercules, Orpheus, Bacchus, Pan, Nereids, satyrs, warriors,

playing boys, and dancers, all displaying plastic-naturalistic treatment both in polychrome and monochrome as seen in figures 2 and 1. The former shows a head of an Eros in the center of a geometrical pattern. The mosaic-like effect of this piece is pro-



FIG. 5. COPTIC TEXTILE  
IV-V CENTURY

duced by woolen loops in various brilliant colors. The woolen weft-threads were introduced after a group of four or five weft-threads of the linen ground. The weaver of this textile was an artist well acquainted with the methods of realistic painting. With a few colors, he achieves a realistic effect with a somewhat bold or impressionistic rendering of the human face similar to the Roman paintings and mosaics. Another specimen of the naturalistic style is

seen in figure 1, woven in purple wool and undyed linen thread. This piece, like all others (except figures 2 and 4, which have a looped surface) in the Room of Recent Accessions, is tapestry woven. This band, probably a portion of a clavus, shows two lions (male and female) and a hare, in purple wool, naturalistically treated. The details are done by fine linen threads inserted with a bobbin or needle. Sometimes textiles woven in monochrome show two or three touches of other colors which give them a very decorative effect. Such a piece of remarkable workmanship with a goat standing in front of a tree can also be seen in the Accessions Room (Acc. No. 26.24.10).

All the textiles described above were woven by professional artist-weavers in cities like Alexandria, Akhmim, and Antinoë. From papyri of the Hellenistic period we know about the great organizations or guilds of professional weavers. At the same time we have to assume that a home industry was highly developed in Egypt and that the majority of textiles found in the tombs were woven by the fellahs (Egyptian peasants) for their own use. These weavers copied designs from other textiles or from pattern books. Three specimens with a decoration in undyed linen on a woolen background illustrate this type of Coptic textiles (Acc. Nos. 26.24.9, 3, and 16). The subject is Hellenistic, Nereids sitting on monsters, dancing figures, and floral motifs, but the rendering is a decorative and conventional one without any attempt at realistic treatment. In the borders of these textiles, which probably belong to the end of the fourth century, appear crosses, which have now a Christian significance. An interesting specimen of the late fourth or fifth century is a part of a cover with a fringe and selvage on two sides (fig. 5). Here we have a polychrome example with a conventional treatment of various Hellenistic figures and subjects combined together. We recognize rows of dancers in arcades, trees and lions, satyrs, warriors, boys with birds, in various colors freely applied without regard to nature. The bodies of the dancers show flesh color or purple in light

or dark shade, the hair is yellow, red, or green. Amid all these motifs appear in roundels crosses with palm-leaves in the angles.

Gradually the Hellenistic figures, which have now become meaningless, disappear and are replaced by illustrations of Biblical scenes and figures of saints. Also the Oriental influence coming from Syria and Mesopotamia grows more and more apparent. We find in the Coptic textiles such well-known ancient Oriental subjects as lions attacking deer, camels in a landscape indicated by palm trees (Acc. No. 26.24.13), and hunting scenes (Acc. No. 26.24.14). A Christian subject is seen in the roundel of figure 3, which can be dated to the fifth or sixth century. The three figures with nimbuses, one standing holding a staff, the other two kneeling, represent probably the Savior between two apostles. The figures are conventionalized without proportion and are probably derived from silk textiles which were woven at that period in the whole Christian East. Among early Christian representations we find often figures, known as "Orantes," with outstretched arms indicating an attitude of prayer. These figures represent the dead facing our Lord. Figure 4, a portion of a cover used probably for burial, shows three Orantes, a woman in the center, a bearded man on the right, and a young man on the left, probably husband and son. The central figure is probably that of the deceased whose husband and son, already dead, pray with her. The treatment is purely decorative and characteristic of the early Coptic-Oriental style. The conventionally treated figures are dressed in tunics in red and green with decoration in blue, red, and yellow, and the details of the faces are in red and dark blue. Here the Coptic weaver freed himself from the Hellenistic ideal of beauty by reducing the figures to a conventional form with predominance of color in accordance with the rules of Oriental art. This textile, in style resembling certain Coptic wall paintings,<sup>2</sup>

<sup>2</sup>Quibell, Excavations at Saqqara; Clédat, Le Monastère de Baouit.

belongs probably to the fifth or sixth century.

In the roundel of figure 6 is the Coptic-Oriental style, characterized by a richness of colors, fully developed. The subject is one familiar to us from the Sassanian silks in which various animals, chased and chasing, and monsters are the usual decorative motifs. On a red ground are irregularly placed lions chasing gazelles, in blue or undyed linen, dogs, and a huge blue-green monster whose body is divided into compartments in red, blue, yellow, brick red,



FIG. 6. COPTIC TEXTILE  
VI-VII CENTURY

and light green. These colors produce an effect similar to that of the contemporary enamels. Compartments in various colors appear on each side of the border, which contains a wavy scroll with palmettes. These bordering compartments are a usual feature of the ancient Egyptian art of all periods and are revived again by the Copts. There have been found in Coptic textiles many motifs of evident Egyptian origin, such as hieroglyphic signs, the winged beetle (*scarabaeus*), and scarabs in various forms. From ancient Egypt is also derived the color scheme of the Coptic textiles, as seen in figure 6, which probably belongs to the sixth or seventh century.

M. S. DIMAND.

## ACCESSIONS AND NOTES

CONCERNING WING K. Floor plans and other material relative to the new south wing (K) are published as Part II of this BULLETIN. After the opening of the wing this supplement will be sold for twenty cents as a temporary guide, pending the publication of the various handbooks which will form the permanent guides to its collections.

THE AMERICAN ASSOCIATION OF MUSEUMS. The annual meeting of the American Association of Museums will be held in New York City from Monday, May 17, to Thursday, May 20. The sessions are to be in a different place each day, that of Tuesday morning in the Lecture Hall of this Museum at 10 o'clock.

THE AMERICAN FEDERATION OF ARTS. The seventeenth annual convention of the American Federation of Arts will meet in Washington, D. C., from Wednesday, May 12, to Friday, May 14, with headquarters at the Mayflower Hotel, where some of the sessions will be held. One day of the convention will be spent in Annapolis.

A NEW JAPANESE BUDDHISTIC PAINTING. Japanese Buddhist paintings are inscribed because they were made for devotional purposes with a reverence which excluded the vanity of authorship. They have often been attributed to the few

artists whose names have survived in the history of this anonymous art: by preference to Kanaoka, an almost legendary artist who was generally considered a myth till lately his tomb was accidentally found; to

Godoshi, the Chinese Wu Tao-tzu; or more often still to Kobo Daishi, a saintly priest who is supposed to have miraculously created all sorts of paintings, sculpture, and buildings, but who probably was innocent of any artistic attempt except the ordering and suggesting.

In most cases the style of these works and the archaeological knowledge we have of the period to which they belong contradict these early attributions, but they survive in the popular legend and are held in high esteem. The Buddhist picture acquired by the Museum and now shown in the Room of Recent Accessions represents Jizō, the Bodhisattva Kshitigarbha, the Compassionate Helper, the lovable



THE BODHISATTVA JIZŌ  
JAPANESE, KAMAKURA PERIOD

patron saint of children, who helps them in Purgatory when the evil spirits destroy the tasks to which they have been set. He is represented standing on two lotus flowers, one of which is colored a beautiful, glowing pink. The painting is of the early Kamakura period, which is, roughly speaking, about 1200 A.D. It is a particularly beautiful example of this rare kind of Japanese painting.

S. C. B. R.

# LIST OF ACCESSIONS AND LOANS

MARCH, 1926

CLASS	OBJECT	SOURCE
ARMS AND ARMOR .. (Wing H, Room 8)	Casque, by Paulus Negroli, embossed and gilt, Italian (Milanese), abt 1550	Purchase
CERAMICS	†Plate, pottery, Persian (Kermanshah), IX cent	Purchase.
DRAWINGS	*Drawings (7), pen and ink, by Howard Pyle, American, 1853-1911	Purchase
GLASS (OBJECTS IN)	†Vase and beaker, crystal glass, by J and L Lobmeyr, Austrian (Vienna), contemporary	Purchase
MINIATURES	*Portrait of George Catlin, by John W Dodge, American, 1807-1893	Purchase.
PAINTINGS . . . .	†Painting on silk: The Bodhisattva Jizō (Kshitigarbha); *scroll (in three parts), painted, Story of Sugawara Michizane or Tenjin, Kamakura period (1186-1335). —Japanese	Purchase
(Wing H, Study Room)	Lamaistic paintings (2), Thibetan, early XVIII cent	Purchase.
	*Panel painting: Three Kings and The Holy Trinity, by the Master of the Holy Kinship, German (Rhenish: Cologne), abt 1486	Purchase.
	†Mount Mansfield, by Edward Martin Taber, American, 1863-1896	Purchase.
(Floor II, Room 21)	Paintings (2): The Cider and The River, both by Pierre Puvis de Chavannes, French, 1824-1908	Purchase.
	†His Wealth, by Walter Ufer, American, contemporary	Purchase.
TEXTILES. . . . .	*Hangings (5), silk pent point, French or Italian, end of XVII cent.	Gift of Mrs. William Fitzgerald
(Wing J, Room 8)	Carpet, wool, after design by Sue and Mare, French, contemporary	Purchase
WOODWORK AND FURNITURE	*Cabinet, designed by William Morris, with painted doors by Burne-Jones, English, XIX cent . . . . .	Purchase
<hr/>		
CERAMICS . . . . .	Celadon bowl, Lung-ch'uan, Chinese, Sung dyn (960-1280 A. D)	Anonymous Loan.
(Wing H, Room 12)	Figures (7), bust, group, plaque, models (2) of doves, and teapot, pottery, by Ralph Wood, Enoch Wood, Thomas Whieldon, etc, English, XVIII cent	Lent by Mrs. Francis P. Garvan.
(Wing K, Room 28)	*Tea-kettle, hard paste porcelain, French, late XVIII cent. . . . .	Lent by John C. Jay.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	*Bowl, stoneware, maker, Auguste Delaherche, jar, bowl, and plate, stoneware, maker, Émile Decoeur, jar, stoneware, maker, Émile Lenoble,—French, contemporary	Lent by Robert W. de Forest.
CLOCKS, WATCHES, ETC. (American Wing)	Pillar and scroll shelf clock, mahogany, makers, Eli and Samuel Terry, American, abt. 1820.	Lent by Walter H. Powers.
COSTUMES. . . . .	*Dressing-gown, quilted satin, English (?), late XVIII cent; dress with underskirt, blue silk, American, abt 1776..	Lent by Mrs Gordon Bell
DRAWINGS (Wing J, Room 11)	Drawings (2), by Thomas Sheraton, English, late XVIII cent.	Lent by Mr. and Mrs. George A. Cluett
FANS (American Wing)	Fan, with carved ivory sticks, Chinese, XIX cent	Lent by Mrs Morgan Grinnell
GLASS (OBJECTS IN).	*Vase, glass, maker, François Décorchemont; vase, glass, maker, Maurice Marinot,—French, contemporary . . .	Lent by Robert W. de Forest.
JEWELRY, ETC. (American Wing) (American Wing)	Snuff-box, gold, American, 1784 . Finger-rings (3), gold set with various stones, American, late XVIII-early XIX cent.	Lent by John C Jay. Lent by Miss Ellen J. Stone
METALWORK (American Wing) (Floor II, Room 23) (Floor II, Room 23) (American Wing) (Floor II, Room 23) (Floor II, Room 23)	Paten, silver, maker, H Boelen, late XVII cent; candlesticks (2), silver, maker, G. Forbes, XVIII cent,—American . . Syllabub spoon, silver, American, abt. 1751 . Pitcher, silver, maker, Paul Revere, 1735-1818; creamer, silver, no maker's mark, XVIII cent,—American . Wine-taster, silver, maker, Jeremiah Dummer, 1645-1718; wine-taster, silver, maker, John Cony, 1657-1722; tankard, silver, by Benjamin Burt, 1729-1805,—American. . . . .	Lent by John Jay. Lent by Mrs. William Newton Parker. Lent by Miss Ellen J. Stone. Lent by Mrs Morgan Grinnell
	*Vases (3), brass and copper, maker, Claudius Linossier; vase, brass, maker, Jean Dunand,—French, contemporary . .	Lent by Robert W. de Forest.
MINIATURES AND MANUSCRIPTS. . . . . (American Wing) (American Wing)	Memorial miniature (in form of a brooch), American, late XVIII cent . . . . . Portrait of Sarah Vanbrugh Jay (case containing hair of John Jay), American, third quarter of XVIII cent. . . . . *Document, presenting the freedom of the City of New York to John Jay, American, 1784.. . . .	Lent by Miss Ellen J. Stone. Lent by John C. Jay. Lent by John C. Jay.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
MISCELLANEOUS . . . . (American Wing)	Silver seal of John Jay (with a wax impression), American, late XVII cent . .	Lent by John C. Jay.
MUSICAL INSTRUMENTS . (Wing J, Room 11)	Grand pianoforte, by John Broadwood and Sons, with satinwood case and Wedgwood medallions, English, 1796 .	Lent by Mr and Mrs George A. Cluett
PAINTINGS . . . . (Wing E, Room 10)	Album of paintings (12), by Chin Ying, Chinese, XVI cent. . . .	Lent by Mrs E P Allen
TEXTILES . . . . (Wing H, Room 15)	Embroideries (12) and rug, Moroccan, XVIII cent .	Lent by Mrs William Bayard Cutting
WOODWORK AND FURNITURE (American Wing)	Kettle-stand, mahogany, American (Philadelphia), third quarter of XVIII cent..	Lent by Mrs. J. Insley Blair.
(American Wing)	Chair, American, late XVIII cent. . . .	Lent by Miss Katherine Watson.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

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# CALENDAR OF LECTURES

## FREE LECTURE

	HOUR
April 17 Veronese (For the Deaf and Deafened) Jane B Walker . . . . .	3'00
Story-Hours for Boys and Girls, by Anna Curtis Chandler, Sundays, at 2 and 3 P.M., through April 25	
Entertainments for Pupils in Elementary Grades, Saturdays, April 17 and 24, and May 1, at 2 P.M.	

## LECTURES FOR WHICH FEES ARE CHARGED

APRIL 16—MAY 15, 1926

In this calendar M indicates that the course is given by the Museum, N that it is given by New York University, and T that it is given by Teachers College

April	HOUR	April	HOUR
16 Historic Styles of Decoration (N) Roger Gilman . . . . .	11'00 & 8'00	22 General Outline of the History of Art (N) John Shapley . . . . .	11 00
17 Great Personalities in Italian Painting (N) Richard Offner . . . . .	10 00	22 Turkish Art and Architecture (N) R. M. Riefstahl . . . . .	11 00
17 Outline of the History of Painting (M) Edith R. Abbot . . . . .	11'00	23 Historic Styles of Decoration (N) Roger Gilman . . . . .	11 00 & 8 00
19 Art Structure (T) Grace Cornell . . . . .	9'00	23 Oriental Rugs of the XVIII and XIX Centuries (N) R. M. Riefstahl . . . . .	8 00
19 Greek Sculpture (M) Gisela M. A. Richter . . . . .	3 00	24 Great Personalities in Italian Painting (N) Richard Offner . . . . .	10 00
19 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4'00	24 Outline of the History of Painting (M) Edith R. Abbot . . . . .	11 00
20 Color (T) Grace Cornell . . . . .	9:00	26 Art Structure (T) Grace Cornell . . . . .	9 00
20 Tapestries (N) R. M. Riefstahl . . . . .	11 00	26 Greek Sculpture (M) Gisela M. A. Richter . . . . .	3 00
20 Story-Telling (M) Anna Curtis Chandler . . . . .	4 00	26 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4 00
20 Introduction to the Buddhist Art of Japan (N) Noritaké Tsuda . . . . .	8 00	27 Color (T) Grace Cornell . . . . .	9 00
20 Introduction to the History of Art (N) Herbert R. Cross . . . . .	8'00	27 Story-Telling (M) Anna Curtis Chandler . . . . .	4 00
20 Textile Fabrics, Historic and Modern (N) R. M. Riefstahl . . . . .	8 00	27 Introduction to the Buddhist Art of Japan (N) Noritaké Tsuda . . . . .	8 00
21 Art Structure (T) Grace Cornell . . . . .	9'00	27 Introduction to the History of Art (N) Herbert R. Cross . . . . .	8:00
21 Venetian Painting (N) Richard Offner . . . . .	11 20	28 Art Structure (T) Grace Cornell . . . . .	9 00
21 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean . . . . .	2'00	28 Venetian Painting (N) Richard Offner . . . . .	11'20
21 Talk for High School Classes (M) Ethelwyn Bradish . . . . .	3.30	28 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean . . . . .	2'00
22 Color (T) Grace Cornell . . . . .	9.00		

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

April	HOUR	May	HOUR
28 Talk for High School Classes (M) Ethelwyn Bradish	3:30	7 Historic Styles of Decoration (N) Roger Gilman	11 00 & 8:00
29 Color (T) Grace Cornell	9 00	7 Oriental Rugs of the XVIII and XIX Centuries (N) R. M. Riefstahl.	8:00
29 General Outline of the History of Art (N) John Shapley	11 00	8 Great Personalities in Italian Paint- ing (N) Richard Offner	10 00
29 Turkish Art and Architecture (N) R. M. Riefstahl.	11 00	8 Outline of the History of Painting (M) Edith R. Abbot	11 00
30 Historic Styles of Decoration (N) Roger Gilman	11 00 & 8 00	10 Art Structure (T) Grace Cornell	9 00
May		10 Greek Sculpture (M) Gisela M. A. Richter.	3:00
1 Great Personalities in Italian Paint- ing (N) Richard Offner.	10 00	10 Museum Course for High School Teachers (M) Ethelwyn Bradish.	4 00
1 Outline of the History of Painting (M) Edith R. Abbot	11 00	11 Color (T) Grace Cornell	9:00
3 Art Structure (T) Grace Cornell	9 00	11 Tapestries (N) R. M. Riefstahl.	11:00
3 Greek Sculpture (M) Gisela M. A. Richter.	3 00	11 Story-Telling (M) Anna Curtis Chandler.	4:00
3 Museum Course for High School Teachers (M) Ethelwyn Bradish	4:00	11 Introduction to the Buddhist Art of Japan (N) Noritaké Tsuda	8:00
4 Color (T) Grace Cornell.	9 00	11 Introduction to the History of Art (N) Herbert R. Cross.	8:00
4 Tapestries (N) R. M. Riefstahl	11:00	11 Textile Fabrics, Historic and Mod- ern (N) R. M. Riefstahl	8:00
4 Story-Telling (M) Anna Curtis Chandler	4 00	12 Art Structure (T) Grace Cornell	9:00
4 Introduction to the Buddhist Art of Japan (N) Noritaké Tsuda	8 00	12 Venetian Painting (N) Richard Offner	11:20
4 Introduction to the History of Art (N) Herbert R. Cross	8:00	12 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean	2:00
4 Textile Fabrics, Historic and Mod- ern (N) R. M. Riefstahl	8 00	13 Color (T) Grace Cornell	9:00
5 Art Structure (T) Grace Cornell	9 00	13 General Outline of the History of Art (N) John Shapley	11:00
5 Venetian Painting (N) Richard Offner	11 20	13 Turkish Art and Architecture (N) R. M. Riefstahl	11:00
5 Metalwork of the Middle Ages and of the Renaissance (N) Bashford Dean	2.00	14 Historic Styles of Decoration (N) Roger Gilman	11:00 & 8:00
5 Talk for High School Classes (M) Ethelwyn Bradish	3:30	14 Oriental Rugs of the XVIII and XIX Centuries (N) R. M. Riefstahl	8:00
6 Color (T) Grace Cornell.	9:00	15 Great Personalities in Italian Paint- ing (N) Richard Offner	10:00
6 General Outline of the History of Art (N) John Shapley.	11:00	15 Outline of the History of Painting (M) Edith R. Abbot	11:00
6 Turkish Art and Architecture (N) R. M. Riefstahl	11 00		

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE

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## ADMISSION

The Museum is open daily from 10 a. m. to 5 p. m. (Sunday from 1 p. m. to 6 p. m.); Saturday until 6 p. m., the American Wing closes at dusk.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

## MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students, and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

## CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4.45 p. m.

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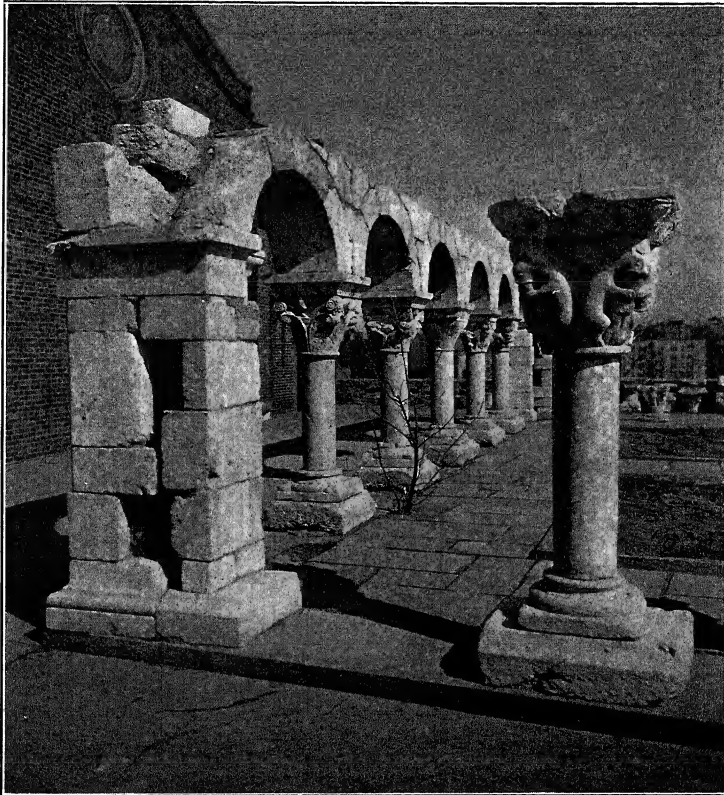
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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI

NEW YORK, MAY, 1926

NUMBER 5



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AT CUXA

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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER 5

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## THE OPENING OF THE CLOISTERS

The branch of the Metropolitan Museum known as The Cloisters, situated on Fort Washington Avenue at 191st Street, opened with a private view for members of the Museum on Monday, May 3. Hereafter, The Cloisters will be open daily to the public until further notice from 10 a. m. to 5 p. m. except on Sundays, when the opening hour is 1 p. m.; on Saturdays and Sundays the closing hour is 6 p. m. Admission is free except on Mondays and Fridays, when a fee of twenty-five cents is charged to all except members of the Metropolitan Museum and holders of complimentary tickets.

It will be recalled that in June, 1925, the Museum acquired by purchase from the sculptor, George Grey Barnard, his collection of mediaeval art and the building and grounds on Fort Washington Avenue known as The Barnard Cloisters, where the collection had been installed by Mr. Barnard. The purchase was made through the muni-

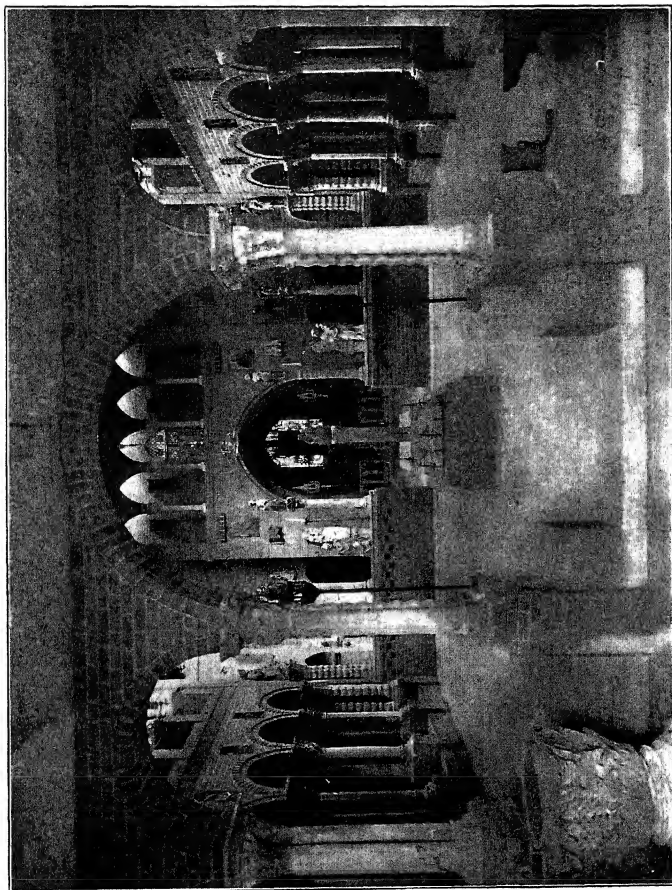
ficence of John D. Rockefeller, Jr., who also provided generously for the maintenance of the collection. A subsequent gift from Mr. and Mrs. Rockefeller added to The Cloisters a large group of mediaeval sculptures from the donor's collection, that are described elsewhere in this number of the BULLETIN.

In the interval between the purchase and the opening of The Cloisters nearly a thousand objects were photographed and catalogued; the collection was rearranged in part; a new entrance gate and a house for the heating plant were constructed; the paths in the grounds were flagged, and the Cuxa cloister garden laid out. An illustrated guide<sup>1</sup> to the collection was written by Joseph Breck, Curator of the Department of Decorative Arts, who has been in charge of the work at The Cloisters since its acquisition.

In the introduction to the guide, speaking of the collection, Mr. Breck says: "It includes many works of art of the very first order, but naturally it is not composed wholly of masterpieces. What collection is? On the other hand, in the sympathetic surroundings created by Mr. Barnard, each work of art is encouraged to reveal the full measure of its beauty. For those to whom the ideal museum is a collection of labels illustrated by specimens, The Cloisters will be a disappointment. Here is no lifeless aggregation of 'typical examples,' so classified, so ticketed that the gentle voice of beauty is lost in the drone of erudition. On the contrary, The Cloisters is a shrine, where mediaeval art is not so much on exhibition as at home."

The visitor is advised to pursue the route followed in the guide. Entering the building from the close, the visitor begins with the nave, where are shown the Romanesque sculptures from the cloister of Saint Guilhem-le-Désert. Thence, the visitor proceeds to the south transept, the chancel, the sacristy, and the north transept. A visit to the triforium is next in order, followed by the galleries beneath the balcony. Opening from the south transept is a passageway leading out to the

<sup>1</sup>The Cloisters a Brief Guide, by Joseph Breck x 58 pp. 30 ill and map Octavo New York, 1926.



THE INTERIOR OF THE CLOISTERS  
LOOKING EAST

Cuxa cloister. Here, surrounding a flagged garden, are the remains of the Romanesque cloister of the Abbey of Saint Michael at Cuxa.

In several respects The Cloisters differs from the usual museum of art. The collection does not include all phases of art, but is restricted to European mediaeval art of the Romanesque and Gothic periods; and this collection is shown informally, in a picturesque setting, which stimulates the

are part of a collection formed by Mr. Rockefeller some years ago, are French in origin. The periods exemplified in the collection are mainly the fourteenth, fifteenth, and sixteenth centuries. It is impossible to describe all these sculptures in detail. It must suffice to note some of the more important pieces and to indicate their location at The Cloisters.

Ten sculptures come from Lorraine. Two statues of the Virgin and Child are



HEAD OF A MAN  
FRENCH, XV CENTURY

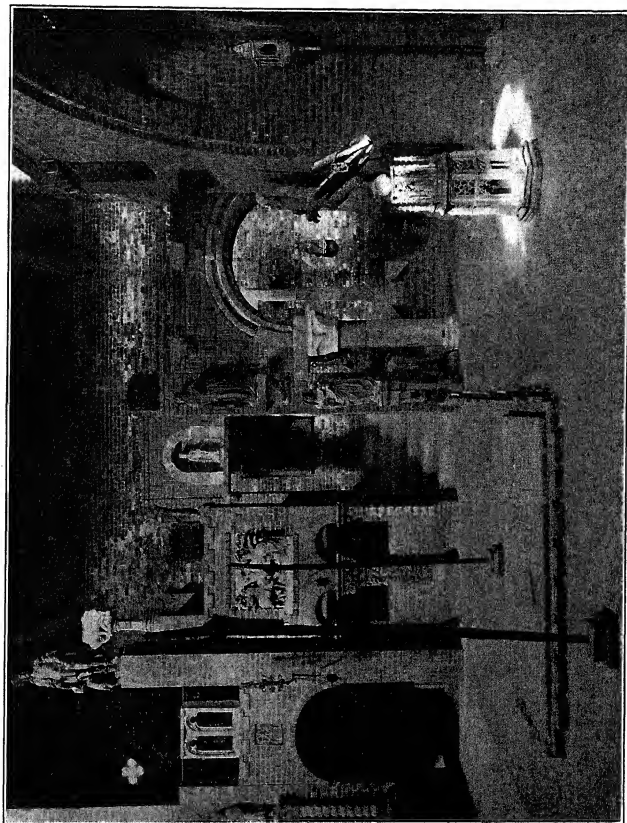
imagination and creates a receptive mood for enjoyment. The opening of The Cloisters adds to the public institutions of New York a museum of sheer delight.

### NEW ACCESSIONS AT THE CLOISTERS

The Museum has received a welcome gift from Mr. and Mrs. John D. Rockefeller, Jr., of forty-two mediaeval sculptures, to be exhibited at The Cloisters. Thirty of the sculptures have already been placed there; the others will be installed later on.

The majority of these sculptures, which

attractive examples of the familiar fourteenth-century type. Recalling the suave lines and graceful forms of fourteenth-century sculpture, but revealing a later date in the somewhat more accentuated realism of the figures, are two little statues of Saint James the Great and of a bishop holding a chalice, exhibited on colonnettes in the west balcony. German influence marks a delightful stone group of the Virgin seated on a bench and holding the Christ-child; between them they turn the pages of a book. This fifteenth-century sculpture is shown on the balcony near the head of the stairs. In the gallery below is a



THE STAIRCASE AND NORTH TRANSEPT  
THE CLOISTERS



fragment from a large relief without background, representing the Virgin sitting up in bed; originally a figure of the Christ-child stood on her lap. This sculpture of the late fourteenth or first half of the fif-



VIRGIN AND CHILD  
FRENCH, XIV CENTURY

teenth century is said to have come from a church at Pont-à-Mousson. An interesting work of the fifteenth century is the stone relief of the Death of the Virgin, exhibited in the passageway to the Cuxa cloister.

Four sculptures exemplify the school of Champagne in the late Gothic period. Perhaps the most important is a statue of the Virgin and Child, exhibited in the

southwest angle of the balcony. This characteristic work of the school of Troyes, about 1530, is related in style to the work of the so-called atelier of Saint-Léger. Opposite is another sculpture of the Troyes school, but of the late fifteenth or early sixteenth century, representing Saint Barbara with her tower. One of the most charming of the new accessions is a little group of Our Lady accompanied by two angels, a stone sculpture of the early sixteenth century, exhibited on the parapet of the staircase.

The Burgundian school of the fifteenth century is represented by several fine sculptures. The heavy proportions and ponderous drapery typical of this school are well exemplified in a statuette of the Virgin and Child exhibited in a niche in the sacristy. Another miniature sculpture, a Pietà group with Saint Nicholas and Saint James the Great, stands on the altar in the north transept. Artistically, the finest sculpture in this group is a fifteenth-century statue of the Magdalen shown on the north balcony. Particularly beautiful is the treatment of the long waving hair covering the Magdalen's shoulders. This statue is said to have come from a church at Nuits-sous-Ravières.

The life-size stone statue of the Virgin and Child in the Cuxa passageway is a French sculpture of the fourteenth century in the style associated with the ateliers of Paris. Another work of the Île-de-France is the engraved marble tomb slab, dated 1342, of Thomas de Germegni, chaplain of the Chapel of Saint Ladre (Lazarus) at Meaux. This interesting sepulchral monument is exhibited in the south transept. Magnificently vital, with a haunting expression, is the head of a bearded man, a fragment of a stone statue of the fifteenth century, exhibited in the balcony. It is said that this fragment comes from a church in Château-Thierry.

Interesting not only for its fine sculptural forms, but also for its well-preserved polychromy and gilding, is a fifteenth-century stone statue of a bishop by whose side kneels a little angel holding a heart in a plate. This figure, which is shown on the south balcony, may represent Saint Ig-

natus of Antioch or Saint Augustine; it comes from Caen in Normandy.

Two large stone statues of the fourteenth century, both of the Virgin and Child, present an interesting contrast. One, standing in the south transept near the Tuscan fresco of Christ in the Tomb, shows northern

The sweeping lines of the drapery, the graceful and animated pose of the figures are in the best manner of French sculpture of the fourteenth century. It is not impossible, however, that the statue may be Spanish in origin.

On one of the landings of the staircase



ROMANESQUE MARBLE BASIN AND PEDESTAL  
FROM A MONASTERY NEAR CUXA

influence in the complicated treatment of the drapery folds of the mantle drawn up under the left arm of the Virgin, and in the conventional rendering of the waving strands of the Virgin's hair. It is an exquisite figure, but a little precious in its mannerisms. The statue comes from the neighborhood of Dijon. Less conventional in style is the polychromed statue of Our Lady and the Christ-child that stands in a niche near the entrance to the sacristy.

is an attractive stone relief, a French sculpture of the fourteenth century, representing a seated pope, perhaps Saint Sylvester, holding the symbolic keys and a model of a church. The little marble figure of a king on the south balcony under the stained-glass window is said to have come from the Beguinage of Namur. A fourteenth-century statue of the Virgin and Child, characteristic of the school of the Vosges, is exhibited in a niche beside the

door leading from the building to the Cuxa cloister.

The great marble fountain which originally stood in the garth of the Cuxa cloister still exists, but is unavailable. The Museum is fortunate, therefore, in having been able to acquire, partly by purchase and partly by the gift of George Grey Barnard, the magnificent Romanesque marble basin and pedestal which have lately been placed at the intersection of the flagged paths in our cloister garden. It was formerly in a monastery within a few miles of Cuxa, and is of the same marble and of the same period as the Cuxa cloister.

JOSEPH BRECK.

### A LATE-GOTHIC RHENISH PAINTING

The Adoration of the Magi,<sup>1</sup> by the Master of the Holy Kinship, which has recently been bought by the Museum, hung so many years in the galleries of the Alte Pinakothek at Munich that students of German painting will be surprised to come upon it now in a New York museum.

A century ago this picture was included in the famous Boisserée Collection consisting of fifteenth- and early sixteenth-century paintings of the German and Netherlandish schools. The collection was brought together by those young German enthusiasts, the brothers Boisserée. As youths of

<sup>1</sup>Oak panel; h. 45 $\frac{3}{4}$ , w. 33 $\frac{3}{8}$  inches (sight). Exhibited in the Room of Recent Accessions.

seventeen and twenty years they had gone in 1803 to Paris, where their imaginations were fired by the romantic ardor of Friedrich Schlegel whom they found lecturing there. They resolved to devote themselves to learning about the Gothic art of

Flanders and their own Germany, and for several years they explored and studied the old artistic treasures of the Rhine valley to such good purpose that before they were out of their twenties their collection of pictures was already very nearly complete. It was handsomely housed in palaces lent for the purpose in Heidelberg and later in Stuttgart, and in 1827 it was purchased outright by Ludwig I, King of Bavaria, who had it for a few years at Schleissheim before it was finally removed to the Munich Pinakothek. A few years ago when the World War and the local revolution had done their work, the royal picture galleries of Bavaria were, in the general course of events, taken over by the new government, but in the subsequent adjudication of claims certain works of art



A SAINTED BISHOP  
FRENCH, LATE XV CENTURY

were returned to the royal family, and our Adoration of the Magi was one of these.

To appreciate the quality of this early collection of Northern paintings one need only know that it contained such famous paintings as Roger van der Weyden's Saint Columba altarpiece and Saint Luke Painting the Virgin, Memling's Seven Sorrows of the Virgin, the exquisite altarpiece known as the Perle von Brabant, Dirck



ADORATION OF THE MAGI  
BY THE MASTER OF THE HOLY KINSHIP

Bouts' two panels, Melchizedek and Abraham and the Gathering of Manna, Van Orley's portrait of Carondelet, and such Cologne pictures as the Saint Veronica thought to be by Wilhelm von Herle, two panels with saints by Stephan Lochner, the Heisterbach altarpiece, the series by the Master of the Life of Mary, the Saint Bartholomew altarpiece, and Josse van Cleef's Death of Mary. In the sumptuous catalogue of the collection published 1821-34 the author of the altarpiece with the Circumcision, which is by our Master of the Holy Kinship, is called Quentin Massys, an attribution wide of the mark in the light of present-day scholarship, yet one which finds some justification in the Master's style.

The unidentified individual who painted the Museum's Adoration of the Magi made altarpieces for churches in and about Cologne and Aachen. It is from his elaborate work now in the Wallraf-Richartz Museum in Cologne that he is known as the Master of the Holy Kinship<sup>2</sup>—der Meister der Heiligen Sippe, to use his more familiar German name, or the Sippenmeister, as he is called for brevity. His paintings represent the last retarded stand of the Gothic tradition in northern Europe. In the Museum's picture the little motive of the sea-monster from Mantegna's engraving, which is carved on the stone parapet of the porch, is the only sure sign that Cologne knows about Italy.

The period of the Sippenmeister's activity lay within the last two decades of the fifteenth and the first two of the sixteenth century, the earliest painting attributed to him being apparently his Mass of Saint Gregory at Utrecht, dated 1486, while his ripest is probably not later than 1515. Splendid stained-glass windows in which his general style is recognizable are in Cologne Cathedral.

That our Sippenmeister could well have been a designer for stained glass or for tapestries one could almost guess from his

style of painting. His stories are never convincingly told, the faces and gestures express little, the figures are apt either to be inactive and given a fair breathing space, or else crowded together in such awkward confusion that it is almost impossible to read the action. Decorative factors, on the other hand, are introduced with profusion and delicacy. The relief in the modeling of heads and figures is of the slightest, and despite the introduction of landscape backgrounds the picture remains a flat decorated surface, often enriched and further flattened, as in the Museum's Adoration, by putting a gold ground in place of blue sky.

An esthete was our Sippenmeister and an eclectic of no great force. With even more than the usual liberty of his time he borrowed types and motives from his predecessors, Stephan Lochner, the Master of the Glorification, and the Master of the Life of Mary. The composition of the picture which has given him his sobriquet must have been taken from Quentin Massys' famous altarpiece of the Legend of Saint Anne, completed in 1509. Massys' delicately complex color, his love of shot silks painted with lavender and pink glazes doubtless exerted a marked influence too. Yet it is in the matter of color that our master's distinction chiefly lies. The Museum's picture is a fine and typical example in this respect. The general air of festivity sounded in the gold sky and blue banners against it, in the sumptuous fabrics used for canopy and costumes, and in certain calculated notes of plangent color is muted in the closely restricted color-scheme of the picture as a whole, a scheme *raffiné* and fastidious almost to the point of impotence. A pale mist of claret vapor seems to hang before the picture, modifying and unifying all the parts, giving a rosy glacé effect to the fabrics, turning bare gray earth mauve pink, lending a raspberry blush to brown sandstone, and altering the color of human hands and faces in a manner which is characteristic of this master.

The Museum's panel appears to be part of a dismembered altarpiece, for on its back is a painting, in a less perfect state of preservation, which would have been on

<sup>2</sup>Aldenhoven, *Geschichte der Kölner Malerei*, 1902, p. 250, calls the Museum's picture a school piece. Karl Schaefer, *Geschichte der Kölner Malerschule*, 1923, p. 29, gives it to the Master himself.

the outside of the altarpiece when closed. It is painted by the same master or in his workshop and represents the Holy Trinity with the portrait of the donor, a kneeling nun.

H. B. WEHLE.

## TENJIN ENGI

### A THIRTEENTH-CENTURY JAPANESE PAINTED SCROLL OF THE KAMAKURA PERIOD

At the Inouye sale in Tokyo last November the Museum had the good fortune to acquire an early Japanese Tosa painting of the Kamakura period giving on three makemonos or scrolls the popular story of Michizane Sugawara, the poet, statesman, and patron of calligraphers, deified under the name of Tenjin, whose main shrine is the Kitano Tenjin temple of the Tendai Buddhist sect near Kyoto. These three scrolls consist of a series of thirty-seven scenes painted on paper and interspersed with early writing which tells the legend of the popular hero and martyr, in this life as well as the hereafter.

Three other sets of Tenjin Engi (records of Tenjin) exist; they belong to the Kitano Tenjin temple in Kyoto and are shown at times in the Japanese Imperial Museums. First of all, the beautiful nine scrolls painted by Nobuzane (flourished 1200-1240). Then one scroll attributed to Yukimitsu, who flourished from 1320 to 1340, and three later scrolls containing the same story by Mitsunobu, dated 1503. Besides these there are the Egara Tenjin Engi painted by Yikanaga (thirteenth century) in the collection of Marquis Mayeda and the three scrolls here described, which were in the collection of Marquis Inouye.

As far back as we can trace at present, our Tenjin scrolls belonged to the Daisani temple in the village of Ikawadani near Kobe. From there they came into the possession of Mayeda Kenjiro, who was one of the experts appointed to make a selection of the works of art which should be classed as national treasures. From the Mayeda Collection they came to the collection of Machida Kyusei, the first head of the Tokyo Imperial Museum, and he in

turn ceded them to the Marquis Inouye, the sale of whose collection they were purchased by the Metropolitan Museum.

These scrolls, now shown in the Room of Recent Accessions, evidently are part of a originally larger set; possibly the set became damaged and in bad condition at some early date, when the best pieces were saved and newly mounted. This mounting was not always done in the proper sequence probably because the restorer found difficulty in reading the early explanatory text. Some three or four of the pictures have been cut and some of the descriptions are missing or have been put in the wrong place. Fortunately the pictures saved from the unknown catastrophe are in excellent condition and of very high artistic quality.

In the sale catalogue the paintings were attributed to Keion, the almost legendary master whose name according to the latest authorities should be read Keinin. Though his tomb has been recently discovered, no paintings have been definitely recognized as his. The writings were attributed to the famous priest, calligrapher, and poet Jichin, to whom much early calligraphy is ascribed, in this case it might seem with little reason.

The attribution of these scrolls to any one of the well-known painters of the Kamakura period seems an almost impossible undertaking. Our paintings come fairly close to the work of Toba Sōjō, the author of the famous Shigesan Engi, who lived just before the Kamakura period; he flourished about 1140. Especially the treatment of the landscape and trees shows great similarity to his work, though it must be said that the drawing does not come up to this high standard. The scrolls must have been painted later than the splendid Nobuzane Tenjin Engi because certain events in heaven and hell which Nobuzane gives are repeated here. Yukimitsu, who flourished about one hundred years later (1320-1340) treated the same subject with rather more skill and dexterity, he is more sophisticated and the works which used to be attributed to Keion, specially the wonderful Heij Monogatari scrolls of which one is in the Boston Museum, are in their vigorous realism of a more advanced type. It seems

safe to say that the painting now under consideration is by one of the masters of the early Kamakura period, a follower of Toba Sōjō.

The story of Tenjin as told in these several Tenjin Engi is the life on earth and in the hereafter of Michizane Sugawara (844-903). He was wonderfully gifted as a child, and was later appointed by the Emperor Go Daigo as his right-hand minister. Tokihira, a powerful member of the

Snakes crawled out of Tokihira's ears and he succumbed, while the Emperor also received premonitory warnings and died because of the injustice done to Tenjin.

The third of our scrolls tells the story of Nichizo, a holy recluse whose spirit left the body and visited heaven and hell where, guided by the now divine spirit of Tenjin, he found the former emperor suffering for his sins and humbly asking for relief from his torments. He saw the horrors of hell

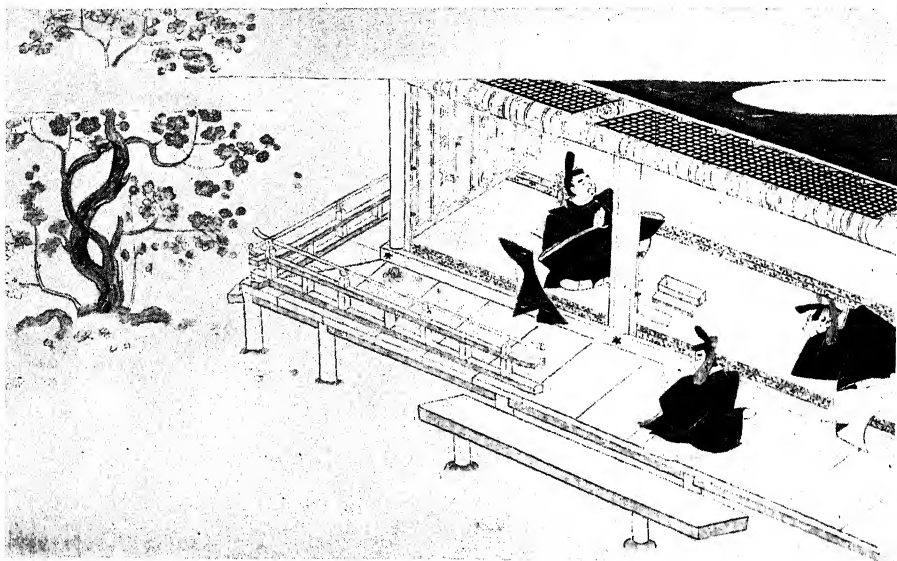


FIG. 1. TENJIN'S FRIENDS READING HIS POEM (DRAWING BY L. F. HALL)

Fujiwara clan, jealous of his power, plotted his downfall, made him suspect to the Emperor, and caused him to be exiled to Chikuzen. Before going he wrote his famous poem to his beloved plum-tree, which Joly translates:

"When the eastern breeze passes, load her with perfume, O blossoms of my plum-tree, even though the master is far away never forget the spring."

Then different misfortunes befell the city but the Emperor remained deaf to these warnings; Tenjin died in exile. After his death his spirit took dire revenge: he sent thunder and storm spirits to destroy the palace, he upset the families of his enemies while his followers lived in peace.

and the delights of heaven and was taken to Tenjin's mansion where the reason of the misfortunes which happened in Kyoto was explained to him.

The outstanding pictures in the series are the following: the accident to the bullock cart of the Abbot of Ninnaji as a sign of heaven's wrath over Tenjin's exile; the high priest of the Tendai sect, Hoshobo Soni, rushing in his bullock cart through the parted waters of the Kamogawa River in order to warn the Emperor; Tenjin's friends reading the poem he sent from his place of exile (fig. 1); the burying of Tenjin on the spot where the bullock stopped and refused to go on (fig. 2); the rebuilding of the imperial palace when workmen find



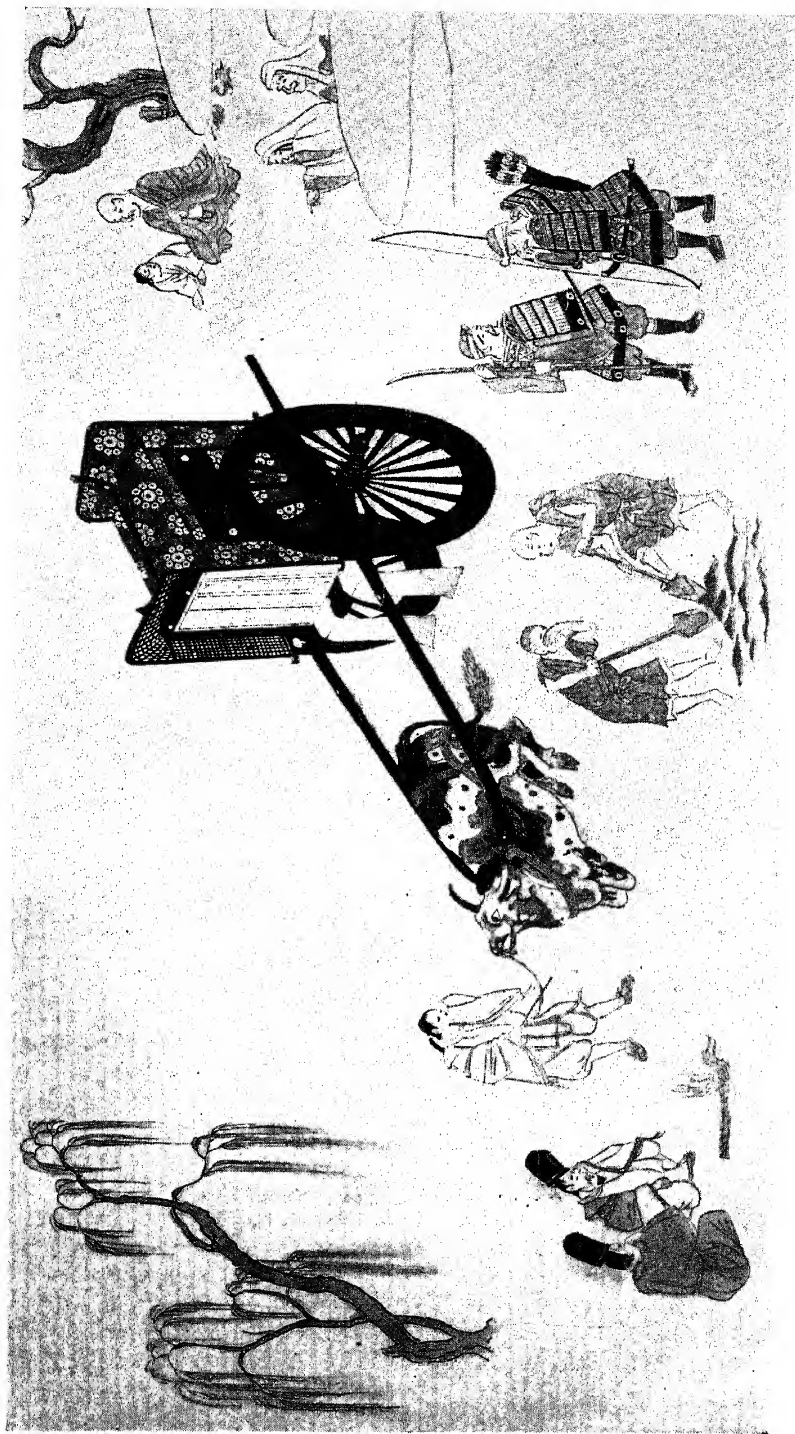


FIG. 2. THE BURYING OF TENJIN  
FROM A DRAWING BY LINDSLEY F. HALL



mysterious warnings inside a newly sawn beam, saying that it is useless to rebuild the palace because each time it will burn down again; the destruction of the palace by Tenjin's spirits of thunder; the visits of Nichizo to heaven and earth.

From an artistic and archaeological standpoint these newly acquired scrolls are of the greatest importance. The Yamato-e (Yamato or Japanese paintings), as the Kamakura paintings are generally called, are amongst the rarest and best, nearly all are classed as national treasures or are in

the later naturalism. They must not be judged therefore by the standard of correctness or truth to nature, but by their decorative quality. And in this feeling for design—so important in any work of art—they will be found superior even to the later products. A marble sphinx which once surmounted a gravestone has the inscription . . . *λινο μνημα εἰμι*, "I am the monument of [Phyllinos]" (fig. 4; height with the plinth, 28 $\frac{3}{8}$  in. [72 cm.]). She is in the early archaic attitude, the trunk and legs in profile, the head in full front,



FIG. 1. LIMESTONE BASE WITH A  
RELIEF OF TWO RIDERS

private collections, and it is therefore most fortunate that we now own a specimen of this great and eminently Japanese art.

S. C. BOSCH REITZ.

## GREEK SCULPTURE

### RECENT ACCESSIONS

A number of important new accessions in Greek sculpture were placed last month in the Greek sculpture hall of Wing J to celebrate the opening of the extension of the Classical Department in Wing K. Some of them are herewith briefly described.

Three of the new pieces are examples of archaic sculpture of the sixth century B. C., a time when stylization took the place of

similar to the famous sphinx from Spata in Athens. The feathers on the breast and on the stylish, sickle-shaped wings are incised (on the front only) and were originally painted in brilliant blue and red of which traces still remain. The modeling of the body is rather primitive, with mere surface incisions for a few important muscles and hardly any differentiation of planes; so that the date cannot be later than the middle of the sixth century. We have here, then, another example of early Athenian sculpture of the sturdy type of the Akropolis Calf Bearer, before the introduction of Ionian influence. Below the oblong abacus on which the sphinx stands is a four-sided akroterion or capital designed like a simple throat moulding with a spreading curve, and decorated with an incised leaf pattern

on the front and two sides. We may compare for its general shape some supports of dedicatory offerings from the Akropolis,<sup>1</sup> as well as two grave stelai in Athens and in this Museum.<sup>2</sup> But in our new specimen the curve has a slight "return" at the bottom; so that possibly it was continued in a lower member. On the under face is a large rectangular dowel hole with the remains of a

painted or in relief, doubtless represented as a vigorous youth like the famous Aristion or our Antigenes.

Another sphinx of limestone (*poros*) is unfortunately a mere fragment.<sup>3</sup> The face, the legs, and the greater part of the wings are gone; only the trunk and the back of the head remain. But it must once have been a very pleasing object, for it is highly



FIG. 2. UPPER PART OF A STATUE OF ATHENA  
ROMAN COPY OF A GREEK WORK

little channel for the pouring of the molten lead. The sphinx was evidently intended to be placed high, for the upper faces of the plinth and of the wings are left unfinished. Also it is much more effective mounted on a shaft about seven or eight feet high than on a low pedestal. The tall slab was presumably not left plain but was decorated with a "portrait" of [Phil]inos, either

stylized; and it has great archaeological interest because the original colors are exceptionally well preserved—black for the hair, red for the body and for the feathers of the wings, blue? (now green) for part of the wing, and white for the edgings. Even in this battered piece we can realize how much the color added to the effectiveness of the whole. The top of the head was done in a separate piece and is missing; it probably carried a polos like the sphinx from Spata, for there are deep holes for attachment.

<sup>1</sup>Cf. e. g. Borrmann, *Jahrbuch des deutschen archäologischen Instituts*, III, 1888, p. 271, figs. 2 and 3.

<sup>2</sup>Dinsmoor, *American Journal of Archaeology*, 1922, pp. 262-263, figs. 1 and 2.

<sup>3</sup>Height, 9 $\frac{9}{16}$  in. (24.4 cm.). It is exhibited in the Third Room.

A limestone base is decorated on each of its four sides with two riders on rearing horses (fig. 1; height,  $14\frac{1}{8}$  in. [35.9 cm.]). According to archaic convention the upper parts of the bodies of the horsemen are in full front, while from the waist down they are represented in profile; so that the farther arms are represented actually on the near sides of the horses. And we can find many



FIG. 3. GRAVESTONE OF  
KALLIDEMOS, GREEK  
IV CENTURY B. C.

such "mistakes." But the decorative quality of the whole gives it beauty. Unfortunately only one of the four sides is at all well preserved; much of the rest is missing. The upper face shows a round depression  $12\frac{3}{4}$  inches (32.4 cm.) in diameter in which are two dowel holes with channels for pouring in the molten lead (parts of the iron dowels and of the lead are still preserved). Probably, therefore, the block served as the base either of a statue with a round plinth or of a round column supporting a dedicatory offering.

The upper part of a statue of Athena (fig. 2; height,  $26\frac{1}{2}$  in. [67.3 cm.]) is a Roman copy of a Greek work. Several

replicas of the type exist—in Copenhagen,<sup>4</sup> Stockholm,<sup>5</sup> in the Capitoline Museum,<sup>6</sup> and in the Ince-Blundell Collection<sup>7</sup>; also a number of modifications.<sup>8</sup> The Ince-Blundell example was the only one hitherto known in which the head was preserved, though there is a replica of the head alone in the British Museum.<sup>9</sup> In ours, though the head lacks the Corinthian helmet and the nose is hopelessly smashed, the workmanship is more sensitive and gives a better idea of the charm of the original. The figure is clearly an adaptation of the great Athena Parthenos of Pheidias, for the pose and the arrangement of the drapery are remarkably similar; but the face is oval instead of square, the forehead triangular, the helmet was Corinthian instead of Attic, and the whole has a younger, gentler aspect. So that it is probably a late fifth-century creation, directly inspired by the Pheidian work, but as clearly the product of another individuality. In our statue both arms and the top of the head (which are missing) were worked in separate pieces and attached, as so often in ancient sculpture. The holes for the dowels used in the fastening can be clearly seen. On one side of the head appears the protruding leather lining of the helmet.

A stele of the fourth century B. C. (fig. 3; height of fragment, 32 in. [81.2 cm.]) consists of a simple slab crowned by an anthemion—a very popular form at this period, and certainly one of the loveliest ever created for a gravestone. On the upper part of the slab is incised the name of the deceased and that of his father: Kallidemos the son of Kalliades, in large letters. The anthemion consists of a double palmette flanked by two half-palmettes and two buds all rising from a bed of *akanthos* leaves. The stems of the buds were originally painted. The leaves

<sup>4</sup>Arndt, *La Glyptothèque Ny-Carlsberg*, Texte, p. 71, fig. 39.

<sup>5</sup>Brising, *Antik Konst i. Nationalmuseum*, pl. XVI.

<sup>6</sup>Stuart-Jones, *Catalogue*, pl. 67, 8.

<sup>7</sup>Furtwängler, *Statuenkopieen im Altertum*, pl. IV.

<sup>8</sup>Furtwängler, *op. cit.*, pp. 31–32.

<sup>9</sup>*Journal of Hellenic Studies*, 1899, pl. I.

of the palmette are no longer symmetrical in shape as in the fifth century, but have their tips turned toward the center and are connected with the volutes in an organic way. This gives the whole an attractive lightness and naturalistic quality. The crispness of the carving is now unfortunately lost, as the surface has suffered considerably.

GISELA M. A. RICHTER.

in the Middle Ages they were the symbols of knighthood, an order then almost of priestly rank. To gain them, a candidate for knighthood would joyously risk his life; rather than lose them, a knight would sacrifice his head quite as quickly as his fortune. To have his gilded spurs stricken from his heels by law of chivalry was a disgrace so infamous that it touched the honor not of himself only but of every mem-

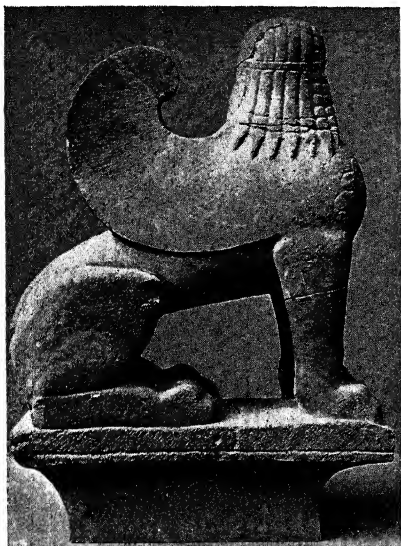


FIG. 4. MARBLE SPHINX, VI CENTURY B. C.

## EARLY GOTHIC SPURS

Amory S. Carhart, Jr., has lately given us in memory of his father (1851-1912) a pair of early spurs<sup>1</sup> which, small as they are, will rank among the great objects of our armor collection. It is needless to add that they will ever bear witness to the excellent judgment of one of the earlier American amateurs—whose collection, by the way, still exists in his home, Villa Blanca, at Tuxedo.

Spurs, we recall, were often *objets d'art* of high rank, designed by great artists, made and enriched in such a way as to lend their wearer distinction at all times: for one thing,

<sup>1</sup> Shown during this month in the Room of Recent Accessions.

ber of his clan. The epoch when the cult of the spur reached its mystical climax was about the year 1300, a date to which our spurs may be assigned.

The history of the present objects is well known: about 1905 they turned up in Paris in the possession of the esteemed antiquary, V. R. Bachereau, in his gallery in the rue Lepelletier—in the little room which only favored clients entered, a sanctum for his suit of Gothic armor (which Colonel Ambrose Monell afterwards gathered in), for his Maximilian suit gilded and engraved, and for his Augsburg harness, the one etched and gilded, retaining still its original straps and buckles (these presently to be sent to New York by Mr. Litchfield). The spurs were then preserved in a little

leather étui which popped open and quite dazzled a beholder, who could not believe that such things in perfect preservation existed. Bachereau had purchased them from the widow of M. Labbé, an architect in Bordeaux who had obtained them at Villandraut in the course of demolishing the ancient church. Labbé knew the tomb from which they came, as did also the archaeologist, M. Brutails, who described them.<sup>1</sup> Clearly they had belonged to a member of the ancient local family of de Goth, whose arms they bore. Moreover, it seemed clear that they had

Rome for Avignon (1309) or to tear to pieces the powerful order of Knights Templars (1312).

In general, there can be no question that our spurs reflected the social standing of their owner: they are beautiful in lines, bearing *à jouré* trefoils, quatrefoils, and rosaces of thirteenth- to fourteenth-century ornament; they were heavily gilded (over latten), bore cabochon stones (rock crystal) at the side of the rowel, and were mounted with elaborate attaches and buckles.

In fact, to the student of arms these spurs are worthy of comment as probably the



ONE OF A PAIR OF GOTHIC SPURS  
WORN BY BERTRAND DE GOTH

been worn by Bertrand de Goth (†1324), from their period as well as from the fact that this personage chose the church of Villandraut for his place of sepulchre. Bertrand de Goth, as the records show, was a man of eminence. His life, assuming that he died at not less than fifty-three years of age, extended through an incredible number of reigns, seven in all, starting with Saint Louis's and ending with Charles the Fair's: a turbulent period, when our spurs saw much of the happenings of the court of France, for he who wore them could hardly have been elsewhere than in the vortex, if only as the "official observer" of his uncle and namesake, Pope Clement V (1260-1314). And stormy times these were, for it was no light matter to change

most admirable early pair of Gothic spurs thus far described, dating roundly from the epoch of Saint Louis. We say "thus far," for doubtless many beautiful spurs still exist in the crypts of ancient churches, for, in the nature of things, spurs were apt to be buried with their wearer with somewhat the same solemn respect as is a modern wedding ring. The details of the spurs which merit attention are: (1) their *à jouré* ornamentation; (2) the early flower-shaped rowel; (3) the large highly decorative rosette which forms a transverse basal ornament at the neck of the spur; (4) the great rosette with enameled blazon at the outer side, at the angle of the side-plate; (5) the cabochon stone with its flower-like setting; (6) its buckle of thirteenth-century type, with its series of marginal lobes, which, by the way, are admirably designed so as to lie flat against the ankle of the wearer.

BASHFORD DEAN.

<sup>1</sup>M. Brutails, Note sur une paire d'éperons du XIV<sup>e</sup> siècle. Bulletin Archéologique du Comité des Travaux Historiques et Scientifiques. Imprimerie Nationale, 1898, pp. 392-393 and pl.

## ACCESSIONS AND NOTES

**AN EXHIBITION OF CLASS WORK.** An exhibition of the work done in classes conducted by Miss Cornell and her assistants will be held from May 2 through May 9 in the basement corridor of Wing K. This demonstrates the use of the Museum collections as sources of inspiration for students from the kindergarten through the university, as well as for those interested primarily in the home. The work shown is from classes of the New York Kindergarten Association, the Friends School, Teachers College, and the Museum Study-Hour Courses for Young Girls and Home-Makers

**BOOK-MAKING** For the forthcoming exhibition of Fifty Books of the Year three of the Museum's publications have been selected: the Addresses at the Opening of the American Wing, designed and printed by D. B. Updike, The Merrymount Press; the catalogue of the John Singer Sargent Memorial Exhibition, also designed and printed by Mr. Updike; and the catalogue of the George Bellows Memorial Exhibition, designed by Carl Purington Rollins and printed by the Yale University Press

In the manner as well as in the matter of its books, the Museum seeks exactness, appropriateness, and beauty. It is therefore pleasant to know that this desire for good printing has not been without its meed of recognized achievement.

**MEMBERSHIP.** At a meeting of the Board of Trustees, held March 29, 1926, the following persons, having qualified, were elected in their respective classes:

FELLOW IN PERPETUITY, Harford Powel.

FELLOW FOR LIFE, Mrs. W. V. S. Thorne.

FELLOWSHIP MEMBER, Mrs. Arthur B. Emmons.

**SUSTAINING MEMBERS,** Mrs. Bernice Barber, Mrs. J. P. Bishop, Mrs. Joseph Conron, Mrs. Thomas R. Cox, Mrs. William H. Crocker, Mrs. L. S. Davidson, Preston Davie, F. B. De Berard, Mrs. R. H. Fleischmann, Mrs. W. S. Gurnee, Miss

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ANNUAL MEMBERS were elected to the number of 247.

**AWARD OF ART SCHOLARSHIPS BY THE CARNEGIE CORPORATION.** An announcement of peculiar interest to the art museums of the country, as indeed to all concerned with the problems of education in art, was recently made by the Carnegie Corporation of New York. Twenty-five students in the fine arts have been recommended for scholarships in this country and abroad for the year 1926-27. These are the initial appointments under the system recently established when the Carnegie Corporation set aside the income of a million dollars for the purpose of increasing the number of qualified teachers in the arts in American colleges. The recommendations of the committee represent fine arts instruction in eighteen institutions extending from New Hampshire to the state of Washington. A total of one hundred and twenty-four students, who had received training at fifty-three institutions, applied for the scholarships; eight women and seventeen men were chosen. The final examination of the candidates was held in Class Room C; for this Museum has been intimately cognizant of the plans of the Corporation and keenly appreciative of the wisdom of the decision so largely to underwrite collegiate art education.

**VENETIAN LACE.** A piece of Venetian lace of exceptional interest has recently been acquired by purchase for the Museum collection.

This, an unusual example of tape and needlepoint technique, is designed in a series of beautifully balanced scrolls that

form a field pattern of circular motives framing terminals of foliated ornaments. The vine-like stem of the scroll, supported by decorative bobbin-made brides, is of a narrow tape while the floral motives, highly conventionalized, are combined with needlepoint.

There is much in the pattern of this piece that recalls the formal scrolls of foliation fashioned by Elisabetta Parasole for Italian lace-makers in the early years of the seventeenth century when in the convents and palaces women were producing the lovely *lavori di ponto in aria* and *ponto a maglia* with which to adorn altar cloths and household linens. The rich heritage bequeathed to posterity by this talented woman, who had made a special study of her native flora, will ever prove a source of inspiration to students of Italian ornament of the late Renaissance.

A few specimens of this lace are recorded in published collections, one other, a narrow strip, is illustrated in *Antique Laces of American Collectors*, and there is a shorter length of this flounce in the collection of the Brooklyn Institute of Arts and Sciences. Its scarcity is doubtless due to the fact that, beautiful as it is, it marks but a transitional phase of the art that just at this period was developing rapidly,

when the perfected punto in aria was already foreshadowing the elegance of the great works of the seventeenth century, the glorious Venetian points that reflect so brilliantly the magnificence of the age that gave them birth.

This notable addition to the collection will be exhibited in Gallery H17 when withdrawn from the Room of Recent Accessions.

F. M.

CHINESE SCULPTURE LATELY ACQUIRED. The T'ien Lung shan caves in Shansi, which have but recently been rediscovered, have already in these few years been very thoroughly mutilated; travelers report that most of the salable heads there have been chopped off and taken away. The question arises whether the head here illustrated, which has been acquired by the Museum and which is now shown in the Room of Recent Accessions, is not one of these. The sandstone seems to be of the same quality. It is the head and shoulders of a Bodhisattva with a large plain halo which shows traces of ancient coloring. The handsome face has a beautiful expression of thoughtful repose. The period in which this piece was made should be Sui, 589-680, or early T'ang.

S. C. B. R.

## LIST OF ACCESSIONS AND LOANS

APRIL, 1926

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL (Wing K, Room 3)	Marble capital, torus, and parts of two drums of Ionic columns, Temple of Artemis, Sardis, IV-III cent. B. C.	Gift of American Society for the Excavation of Sardis.
	*Terracotta stamps (3) for Arretine moulds, Roman, I cent. A. D., Arezzo, striated glass jar with cover, Roman, Augustan period, glass bowl with gilt wreath, Roman, I cent. A. D.; glass cup with painted wreath, Roman, I cent. A. D.	Purchase.
ARMS AND ARMOR.....	†Spurs (2), bronze-gilt, of Bertrand de Goth, French (Villandraut), XIV cent..	Gift of Amory S. Carhart, Jr., in memory of his father.
CERAMICS .....	†Mosaic pottery wall tile, North African, Early Christian, IV cent. A. D. ....	Gift of Kirkor Minassian.
*Not yet placed on exhibition.		†Recent Accessions Room (Floor I, Room 8).



HEAD AND SHOULDERS OF A BODHISATTVA  
CHINESE, SUI OR EARLY T'ANG PERIOD



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
COSTUMES .	†Mitts (2), knitted black silk, American, first quarter of XIX cent . . . .	Gift of Mrs William Redmond Cross
(Wing H, Study Room)	Veil and kerchief, by Mary Maxwell Macartney, 1827-1840, embroidered apron, abt 1830,—American; shawl, printed challis, English, abt 1830 . . . .	Gift of Miss Helen Macartney
LACES	†Part of a pillow and needlepoint lace flounce, Italian (Venetian), early XVII cent . . . . .	Purchase
LEATHERWORK .	†Book-cover, Egypto-Arabic, XIV cent .	Purchase
METALWORK	*Forks (4), American (New York· Mohawk Valley), end of XVIII cent . .	Gift of Charles K Bassett.
MINIATURES AND MANUSCRIPTS . . . . .	†Page from Koran, Arabic, XII cent . .	Gift of H. Khan Monif
PAINTINGS . . . . .	*The Three Ages of Man, by Dosso Dossi, Italian, 1479-1542 . . . . .	Purchase.
REPRODUCTIONS . . . . .	Copies (9) of Cretan vases . . . . .	Purchase.
(Floor I, Room 11)		
SCULPTURE . . . . .	†Head and shoulders of a Bodhisattva in stone, Chinese, T'ang dyn (618-906 A. D) . . . . .	Purchase
(The Cloisters)	Basin of fountain, red marble, Catalan, Romanesque, XII cent . . . . .	Purchase
(The Cloisters)	Pieces (42) of stone sculpture, principally French, late XII-XVI cent . . . . .	Gift of Mr. and Mrs John D. Rockefeller, Jr.
(Wing E, Room 10)	Bronze statuette, Thousand-Armed Kuan Yin, Chinese, XVIII cent . . . . .	Gift of G B Lightowler
(Floor II, Room 8)	Bronze head, artist's proof from Arc de Triomphe, by François Rude, French, 1785-1855 . . . . .	Gift of Albert Gallatin
TEXTILES . . . . .	Fragment of brocaded silk, Persian, XVII cent . . . . .	Gift of H Khan Monif
(Wing H, Study Room)	†Piece of cotton and silk, Italian, XVII cent . . . . .	Gift of Edgar L Ashley
(Wing H, Study Room)	†Embroidered panel, Bokhara, XVIII cent	Purchase
(Wing H, Study Room)	Strip of bobbin lace, Italian, modern . .	Gift of Mrs William Redmond Cross
(Wing H, Study Room)	Fragment of embroidered silk, Indian, early XIX cent . . . . .	Gift of Miss Carolyn Wicker
(Wing H, Study Room)	Towel, homespun, by Sara Dusenbergh Maxwell, American, 1810 . . . . .	Gift of Miss Helen Macartney
(Wing H, Room 14)	Pair of brocade temple banners, Japanese, XIX cent . . . . .	Purchase
	†Pieces (5) of silk, French, 1887-1919 . .	Gift of Mrs Morris Hawkes
CERAMICS . . . . .	Pieces (44) of Chantilly porcelain, French, XVIII cent. . . . .	Lent by Mrs. Morris Hawkes
(Wing K, Room 26)		
PAINTINGS . . . . .	Portrait, Colonel Charles Pettit, by Gilbert Stuart, American, 1775-1828. . . .	Lent by Dr J Bayard Clark
(Floor II, American Wing)		
WOODWORK AND FURNITURE . . . . .	Chairs (2), Chippendale style, American, third quarter of XVIII cent. . . . .	Lent by Mrs. Ira Davenport.
(American Wing)		

\*Not yet placed on exhibition

†Recent Accessions Room (Floor I, Room 8).

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## CALENDAR OF LECTURES

### LECTURES FOR WHICH FEES ARE CHARGED

MAY 17—JUNE 1, 1926

In this calendar M indicates that the course is given by the Museum, N that it is given by New York University, and T that it is given by Teachers College

May	HOUR	May	HOUR
17 Art Structure (T)		21 Historic Styles of Decoration (N)	
Grace Cornell . . .	9 00	Roger Gilman . . . . .	11:00 & 8 00
17 Greek Sculpture (M)		21 Oriental Rugs of the XVIII and XIX	
Gisela M. A. Richter	3 00	Centuries (N)	
17 Museum Course for High School		R. M. Riefstahl . . . . .	8 00
Teachers (M)		22 Outline of the History of Painting	
Ethelwyn Bradish	4 00	(M)	
18 Color (T)		Edith R. Abbot . . . . .	11 00
Grace Cornell . .	9 00	24 Museum Course for High School	
18 Story-Telling (M)		Teachers (M)	
Anna Curtis Chandler	4 00	Ethelwyn Bradish . . . . .	4 00
18 Introduction to the History of Art		24 Greek Sculpture (M)	
(N)		Gisela M. A. Richter . . . . .	3 00
Herbert R. Cross	8 00	25 Story-Telling (M)	
20 General Outline of the History of Art		Anna Curtis Chandler . . . . .	4 00
(N)			
John Shapley	11 00	June	
20 Turkish Art and Architecture (N)		1 Story-Telling (M)	
R. M. Riefstahl.	11.00	Anna Curtis Chandler . . . . .	4 00

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE

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Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members, their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation For further particulars, address the Secretary

## ADMISSION

The Museum, including its branch, The Cloisters, is open daily from 10 a. m. to 5 p. m. (Sunday from 1 p. m. to 6 p. m.), Saturday until 6 p. m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets

Members are admitted on pay days on presentation of their tickets Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

## MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary An appointment should preferably be made in advance

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number

## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students, and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary No permits are necessary for sketching and for taking snapshots with hand cameras Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays For further information, see special leaflet

## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance Lists will be sent on application Orders by mail may be addressed to the Secretary

## CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4.45 p. m.

FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM

PUBLISHED MONTHLY

PRICE TWENTY CENTS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI

NEW YORK, JUNE, 1926

NUMBER 6



Public Library  
Kansas City, Mo.

EMBOSSSED MILANESE CASQUE BY PAULUS DE NEGROLI  
ABOUT 1550

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER 6  
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## THE OPENING OF THE CLOISTERS

At two o'clock on Monday, May 3, The Cloisters was opened for members of the Museum and their guests, and almost on the second stroke of a sweet-toned old bell, visitors began to arrive. Soon the grounds were full of little groups, pausing before reliefs set in the wall, admiring old arches, or smiling appreciatively at daffodils and lilies that bloomed in spite of the belated spring.

Statues of saints and madonnas showing traces of color and gold first impressed visitors as they entered The Cloisters. People wandered about, commenting on the variety shown in the columns with their decorative or fantastic capitals; there was

always a crowd before the Kneeling Madonna at the end of the south gallery; and every one paused to admire the Virgin of the Triforium, blue-robed and happily smiling.

In the Cuxa cloister, outside of the building, people strolled about on the flagged paths, past columns and capitals of rosy marble. Here clumps of English daisies were set out in the flower beds surrounding a carved fountain. Beyond its great bowl, a sheer delight for color, one could watch the new arrivals, a procession that moved slowly in varicolored groups through a screen of tiny leaves. Until six o'clock the grounds were crowded.

Robert W. de Forest, William Sloane Coffin, Edward Robinson, Joseph Breck, who had been in charge of the arrangement of The Cloisters, George Grey Barnard, and John Gellatly acted as a reception committee.

On the following day The Cloisters was thrown open to the public. Until further notice the hours of admission are identical with those at the Museum itself.

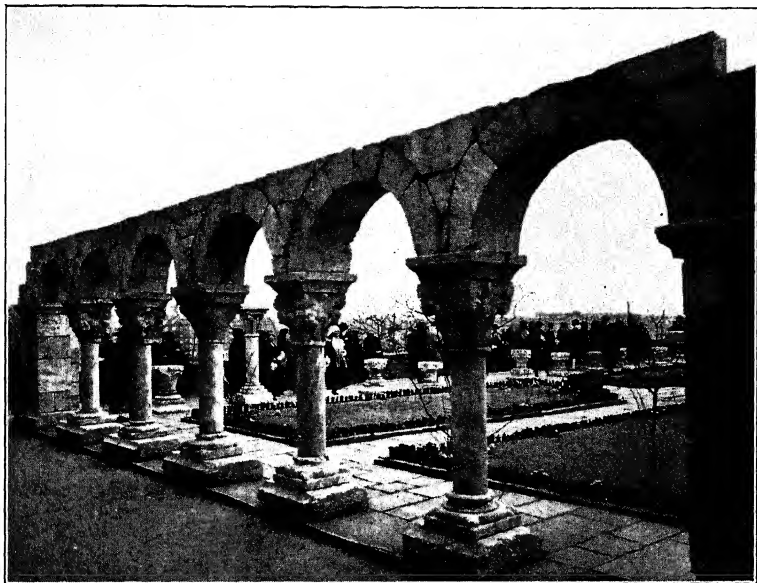
## EMBOSSSED MILANESE CASQUE BY PAULUS DE NEGROLÌ

The teller of the Fifth Avenue Bank identifies the signatures of over fifty thousand depositors, names most of his people at sight, and by means of their checks can reconstruct quite completely their life history. His training entails an appalling exercise of memory, and, as I talked with him, I rejoiced that my career in a museum followed a smoother path. On second thought, however, his task appeared easier than mine: for one thing the curator of armor and arms also must—merely as a strand in his web—accept the responsibility of recognizing the signatures of many artists, their monograms, trade-marks, or *poignons*, the number of which runs into the thousands, but each of them manyfold more difficult to handle than a signature thrust in front of the bank teller. For the latter, as you know, is in close touch with his people and, should information about any one be needed, he could probably secure it in short order by tele-

phone. On the other hand, a curator's "clients" are largely forgotten: some of them died a thousand years ago; some of them seem to have left behind no authentic marks or signatures, but (as an Irishman might say) plenty of false ones. In fact, to know accurately the work of any one armorer a curator may have to hunt up, usually in ancient collections, specimens which can be authenticated by letters,

nitide of a curator's task. Happily, an armorer's signature is often the work itself, and few counterfeiters have had the skill and the patience to copy it. Hence it comes about that one is today less apt to be deceived by a fraudulent helmet or sword hilt in its attribution to a known artist than the bank teller by a forged signature.

In spite of learned studies it must be



ARCADE FROM CUXA AT THE CLOISTERS  
ON THE DAY OF THE OPENING

accounts, and inventories, specimens which must be studied by camera, microscope, rubbings, even passed through the sieve of a chemical or physical laboratory. Only in the end may the expert so understand his objects, with their marks, signatures, and numerous peculiarities, that he can recognize anywhere the work of any artist. Should one wish to dig out the life history of a certain armorer, long bibliographies have usually to be constructed and digested, which may lead to a vast amount of burrowing in cryptic archives. . . . Now this amount of labor concerns only one person; multiply this research for thousands of individuals and you may see the mag-

admitted that even the best-known armorers are today known imperfectly. Consider, for example, the case of the Negroli of Milan (city of world-famed armorers) who flourished in the fifteenth century under the name of da Missaglia da Ello, or later as de Negroli, whose panoplies were made for the wealthiest connoisseurs of their day, whose reputation as artists was second to none, whose great palace-atelier in Milan, meeting place of potentates from all corners of Europe, was, until about 1900, still standing in the Via Spadari. Of these armorers we know numerous works, some of them signed, but, unhappily, little in the way of notes, biographical, economic, or

technical. But the intimate glimpses we have of the Negroli reveal them in the same romantic light as Leonardo, Titian, or Cellini. In the sixteenth century, we find them, as Vasari describes, "rich merchants and nobles of wide influence." Especially was Philip de Negroli not merely the greatest artist but the grand seigneur of his family, the intimate of emperor and kings. His brothers were his partners in his great establishment, and one of them, John Peter (not Philip, as Böheim states) was invited to Paris about 1560 and stayed there for years, opening an atelier and charging prices for armor which, as Strozzi leads us to believe, dismayed even the spendthrift courts of Charles IX and Henry III. When he returned to Milan, he carried with him as his earnings no less than fifty thousand thalers (which on the basis of our present payment of labor equals probably a million dollars). It is a

pity that so few of the signed<sup>1</sup> works of these Negroli have survived: we recall less than a dozen pieces—among them, in our Museum, the superb *casque à l'antique* signed by Philip de Negroli (dated 1543) and presented by our trustee, J. P. Morgan, in memory of his father, and the breastplate in the Riggs Collection, bearing the name Paulus de Negroli. By the latter hand, though unsigned, is the casque formerly in the collection of the Duc de Luynes, in whose family it had been handed down as an heirloom of his Guise kinsman, le

<sup>1</sup>Signed as distinguished from marked or poinçonné.

Balafré ("Scar-face"). This object of art is indeed so splendid that we of the Department of Armor have for many years hoped that it would some day come to us—for which reason, perhaps, it actually *has* come to us, the Duc de Luynes ceding the object to M. Bachereau of Paris (1911),<sup>2</sup> he in turn to S. J. Whawell of London (1925), and he to the Museum, through the gracious intervention of our trustees, especially of George D. Pratt.

This casque<sup>3</sup> is typical of the great works of the Milanese embossers of about 1550. It is a closed helmet (i. e., with complete chin-piece, face defense, and visor pivoted at the sides of the bowl) of great size,<sup>4</sup> large in the face region, constricted gracefully in the occiput. It lacks its neck plates—one in front and one behind—and, unfortunately, its embossed surface has suffered from neglect. None the less, through skilful cleaning, due to the care of Mr.

Whawell, a surprising amount of the ancient gilded surface has reappeared. In its day

<sup>2</sup>Monsieur Bachereau:

Le casque que je vous ai vendu hier a appartenu au Duc de Guise . . . jamais sorti de ma famille qui la possède depuis le Duché de Chevreux a passé par héritage de la maison de Lorraine-Guise dans ma maison. Le casque a appartenu au Balafré.

Paris le 1<sup>er</sup> Juin 1911 (1915?)

Le Duc de Luynes

<sup>3</sup>Exhibited this month in the Room of Recent Accessions.

<sup>4</sup>Closed helmets of this type are of the greatest rarity, only about a score surviving: most of the known embossed helmets are burganets (i. e., having face region largely open).



FRONT VIEW OF GUISE CASQUE  
BY PAULUS DE NEGROLI

it was a gorgeous object, entirely covered with gold.

In its type of decoration the casque approaches most nearly a great headpiece formerly in the Colbert Collection (which probably stood side by side with the gilded burganet of Cosimo II now in our gallery): its massive crest is formed by a sea-monster whose body terminates below in a whorl of Renaissance ornament, and whose fearful head flattens in the forehead region, half fish, half man. The visor bears the usual mascaron, bordered with acanthus leaves. The face defense (ventail) shows as its middle ornament a winged "victory," which flares out below in foliation, extending on either side in whorls. In details of ornament, in general treatment, spacing, and degree of embossing, the casque corresponds closely with our Paulus de Negroli breastplate. The same birds are pictured at the back of the helmet, similar "husks" and whorls are developed, the "victory" is the same, and, most significant, a band of the type of etched ornament which appears in the upper border of the breastplate reappears in the upper border of the ventail. Careful comparison has led us to conclude that the two defenses, head and breast, were originally associated, a belief which helps us to picture the splendor of such a gilded and embossed harness when complete. Certainly it could have been worn only by a personage of highest station. As to its original owner? Francis "Scarface" (de Guise), Duc de Lorraine, Prince de Joinville, Prince d'Aumale (1519-1563), is remembered as one of the greatest cap-

tains of the middle of the sixteenth century, famous for his defense of Metz (1553), which caused Charles V himself to raise the siege. Our armor may date from this epoch, or, with greater probability, from the time when Henry II gave Balafre the command of the expedition to Italy (1556), when a Milanese harness, embossed and gilded, might well have been purchased. It was stately and beautiful enough even for the chief of this proud family, who

presently was to become lieutenant-general of France (1557), and to attain almost regal power when his niece Mary Stuart (a loyal Guise) married the weakling dauphin, afterward Francis II.

BASHFORD DEAN.



BLACK PORCELAIN INCENSE BURNER  
CHINESE, WAN LI PERIOD

### A BLACK MING IN- CENSE BURN- ER, WAN LI PERIOD

The so-called black hawthorn porcelains are those decorated on biscuit with colored enamels on a black ground. The name

black hawthorn is a misnomer used for the reason that many pieces have a design of flowering plum trees and that these prunus flowers in turn are wrongly called hawthorn. It would be more correct to use the French term *famille noire* because the black ground is the special feature. When we say of these porcelains that they are enameled on biscuit, we mean that the pieces have been fired without glaze. This produces a dull white porous porcelain, known as biscuit. On this ground the enamel colors are fired at low heat in the muffle kiln. The difference between these and the ordinary colored porcelains of the *famille verte* variety is that on the latter the en-



amel colors are fired in the muffle kiln on glazed porcelain instead of biscuit, with the result that the colors are not so luminous; on the other hand, the technique is simpler.

The famille noire porcelains were made during the K'ang Hsi period (1662-1722); the earliest pieces are decorated only with yellow, aubergine, and two greens besides the black and white. The black ground was produced by the brown-black pigment used for outlines as well as for covering the background; the warm green of the foliage was enameled over this and, acting like a varnish, produced the deep black and the dark outlines.

Some years later blue enamels and at times iron red were introduced, while as an extra refinement certain flowers were occasionally left unglazed, the white biscuit when it was new and clean forming an agreeable contrast with the white enameled biscuit. The use of iron red produced another complication. Iron red cannot be fired on biscuit successfully. Therefore if certain flowers are to be red, the spots where these flowers are intended to be painted have to be glazed in the first firing. Then on these porcelain panels the iron red is successfully burnt.

Before the first firing the blue letters of the reign mark, the double ring or the leaf mark, are drawn under the foot; the base is generally of glazed porcelain, that is, not biscuit, and the underglaze blue is a high-fired color which of course has to be put on before the glaze. If this mark is a reign mark it is invariably Ch'eng Hua, and though we have long since learnt that the Ming marks are not to be taken literally, still they generally are considered to have been put on because they are part and parcel of the general style of this decoration. It may be that only the flower decoration of this style originated under the reign of the Emperor Ch'eng Hua but there is the other possibility that during his reign decorated porcelains with a black ground were first made. The present writer has often critically looked over black vases hoping to find signs of a Ming origin, but without success except in the case of the incense burner recently acquired and

here reproduced. It is the first Ming black porcelain seen. We have not got back as far as Ch'eng Hua yet, but this piece has the usual Wan Li mark in six letters and is undoubtedly of that period. The rather heavy shape, as well as the design, is typical of the Wan Li style. In technique there is no great difference from the later pieces, except that only yellow, aubergine, and one shade of green are used and that the later bluish green is not yet there. In fact, we have the usual Wan Li three colors but this time on a black ground. There is a certain difference in the quality of the white, which is less glassy than on later specimens and absolutely without the usual fine crackle. After this first step back in the Ming period we may hope some day to come across the early black Ch'eng Hua porcelain, of which so many vases bear the name without authority.

S. C. BOSCH REITZ.

## A GIFT OF TAPESTRIES AND SCULPTURE

The collections of the Department of Decorative Arts have been notably increased by recent gifts from Archer M. Huntington in memory of his father, Collis Potter Huntington. The new accessions are two Franco-Flemish alabaster sculptures of the late fourteenth or early fifteenth century, an Italian fifteenth-century bust of a child, and a set of five tapestries of about 1700. These welcome gifts may be seen this month in the Room of Recent Accessions.

The employment of alabaster as a material for sculpture was more common in England during the mediaeval period than on the Continent. In the fourteenth and fifteenth centuries the production of reredoses and triptychs composed of small alabaster panels assumed the dimensions of a flourishing trade. These English alabaster carvings were not only popular at home but were also exported to the Continent; examples have been found in several countries of western Europe. But the use of alabaster for small sculpture was not confined to England alone. This beautiful material was used to some extent

by sculptors in Spain, France, the Netherlands, and the region of the Rhine; and these carvings differ unmistakably in style from the English. A case in point is afforded by the two alabaster sculptures from a Crucifixion group, included in Mr. Huntington's gift.

In one<sup>1</sup> of these high relief carvings without background, the Virgin, supported by

were originally in the collegiate church of Huy, according to Joseph Destrée, who first published the carvings.<sup>3</sup> They were acquired by Messrs. Leenaerts from an amateur at Huy, and were subsequently in the Stein Collection, Paris, and the Taylor Collection, London. According to Destrée, the armor is not earlier than 1360 and might occur in works of art as late as



STUCCO BUST OF A YOUNG BOY  
ITALIAN, RENAISSANCE PERIOD

Saint John, is represented swooning. The principal figure of the other group<sup>2</sup> is the Centurion, who has just exclaimed, "Truly this was the Son of God," and points with his right hand to the cross. Beside him are two other soldiers. The central part of the altarpiece is missing. It represented Christ upon the cross, at the foot of which was probably shown the kneeling Magdalen.

These exceptionally beautiful sculptures

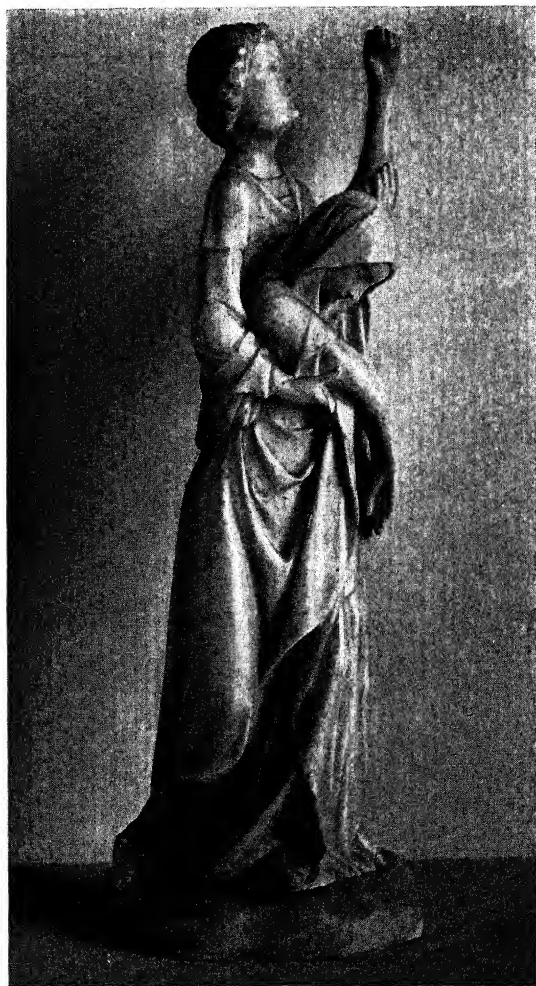
<sup>1</sup>H. 23½ inches.

<sup>2</sup>H. 27½ inches.

the beginning of the fifteenth century. The style of the sculpture indicates a later rather than an earlier date within this period. The nobility of the style follows the best traditions of the fourteenth century, but there is an increased observation of nature indicating the trend to realism which was to be characteristic of the fifteenth century.

French influence is obvious in these sculptures. They may be compared with

<sup>3</sup>Bulletin de l'Institut Archéologique, Liège, 1911, fasc. 1, pp. 75-80.



VIRGIN SUPPORTED BY SAINT JOHN. FROM A  
CRUCIFIXION GROUP, FRANCO-FLEMISH  
LATE XIV- EARLY XV CENTURY



CENTURION POINTING TO THE CROSS. FROM A  
CRUCIFIXION GROUP, FRANCO-FLEMISH  
LATE XIV- EARLY XV CENTURY

the miniatures of the epoch of Charles V and of Jean, Duc de Berry, or with the famous antependium of painted silk from the Cathedral of Narbonne, now in the Louvre. At this period French influence was dominant in the Netherlands. On the other hand, numerous Flemish artists worked at the French courts. It is, therefore, practically impossible to state with certainty whether these sculptures were made in France or in the Netherlands under French influence. It must suffice for the present to call the sculptures Franco-Flemish, and assign them to the late years of the fourteenth century or the beginning of the fifteenth.

A charming example of Italian Renaissance sculpture is the painted stucco bust of a young boy. Perhaps it was intended to represent the young Christ. More likely, however, it is just a portrait head, without any religious significance. It is a Florentine work of the second half of the fifteenth century or the early years of the sixteenth. With his curly locks and pert, bright expression this little child is the embodiment of the blithe Renaissance spirit.

The subjects of the five tapestries given by Mr. Huntington have not as yet been determined. Evidently they form part of a series illustrating some romance. Conspicuous is a gallant youth clad in the operatic armor with which the baroque period garbed the heroes of antiquity. Beautiful ladies of ample charms, revealing contemporary fashions in their headdresses and in the figured patterns of their sumptuous gowns, people the magnificent porticoes and stately gardens dear to the baroque. Some Turks in jeweled turbans recall the fashion for things Oriental which flourished in the seventeenth and eighteenth centuries. The tapestries, which average a little over twelve feet in height and vary in length from nine feet, eleven inches to eighteen feet, one inch, do not bear the weaver's mark. We are reduced, therefore, to conjecture; but the resemblance to a tapestry at Cassel woven in Amsterdam about 1704 by A. Baert the elder suggests that our tapestries may have come from the same atelier. Originally of Oudenarde, A. Baert came to Amsterdam about 1699

where he established himself as a tapestry weaver. He died presumably in 1719—at least, we have no record of him after this date.

JOSEPH BRECK.

## THE ISLAND OF THE DEAD BY ARNOLD BÖCKLIN

This painting,<sup>1</sup> perhaps more widely known than any other German work of art since the sixteenth century, now enters our collection, having been bought out of the fund bequeathed by Hugo Reisinger in 1916 for the purchase of modern German art.

In looking over the reproductions of Böcklin's paintings it is evident that the subject of the *Island of the Dead* was long meditated by him. In his young manhood he seems to have been bewitched by a vision of a villa by the sea. His first picture of this motive, dating from 1864, is in the Schack Gallery of Munich, another, of 1877, is in the Stuttgart Gallery, several others are in private collections; and in each, although the mood changes somewhat from loneliness and gloom to desertion and ruin, the same items appear—there is always the rocky shore, the building inhabited or deserted, the cypress trees, and the sea, sometimes stormy and sometimes ominously quiet.

It was in 1880 before his fame had become widespread that a young widow, Madame Berna, whose husband had died shortly after their marriage, visited Böcklin in Florence for the purpose of ordering a picture.<sup>2</sup> The artist at first suggested that he paint for her something gay—a spring festival with dancing children or a subject of that sort, but Madame Berna desired a landscape, preferably "a landscape over which one could dream." Böcklin forthwith started two pictures of his beloved motive, the one varying slightly from the other in details of composition and differing somewhat in expression. In time his patroness returned and examined the two

<sup>1</sup>Oil on panel; h. 29½, w. 48½ inches. Signed: A. B. In the Room of Recent Accessions.

<sup>2</sup>These facts are taken from an article, *Die neuerworbenen Gemälde Arnold Böcklins*, by H. A. Schmid, in the *Jahresbericht der öffentlichen Kunstsammlung in Basel*, 1920.



THE ISLAND OF THE DEAD BY ARNOLD BÖCKLIN

pictures then well under way. He had followed her direction. "You said you wanted a picture of dreams," he said; "its influence is so quiet that one is startled if there is a knock at the door."

After her visit the artist added to both versions the boat laden with the coffin, the Egyptian rower, and the white draped figure of the young widow accompanying the remains of her husband to his last resting place—giving to the work the particular dramatic and popular touch to which in great part its wide celebrity is due. In both pictures the effect is that of evening. The sky and water are dark but the island and the figures are lit by a mysterious afterglow. The picture (now owned by the Museum) which he finished for Madame Berna, later the Countess Oriola, with her taste in view was given a softer expression by increasing the flowers on the island of tombs; the other was more austere and forbidding. This latter work since about 1919 has belonged to the Museum of Basel in Switzerland.

A third version different from the others was painted three years later for the dealer Gurlitt, and is now owned in Worms. This is the work of which Max Klinger made a free copy in one of his etchings. The artist also made two more replicas in 1884 and 1886, such was the popularity of the subject; one is now in the Museum of Leipzig, the other owned privately in Berlin. But these last pictures, painted in bright colors with violet-red sky and sea, the island and cypresses towering ever higher, lack the mysterious serenity of the earlier versions. For like so many artists who rely for success on the sensational or literary content of their pictures, Böcklin outwore this remarkable and very real inspiration by repetition.

In connection with the notice of this masterpiece of Böcklin's, we announce also the gift of a sketch of a Roman landscape, a youthful production of the same artist, presumably one of a number of sketches which are known to have been purchased from the young painter in 1852, possibly by an American traveling in Italy. It is given to the Museum by the Fearon Art Galleries.

BRYSON BURROUGHS.

## A PAINTING DIAGNOSED BY X-RAY

An interesting problem and one of a type far from rare in the world of old paintings presented itself some months ago to the Museum. In its solution X-rays have played a prominent part, illustrating one of the ways in which this discovery of modern science can be made to serve the uses of connoisseurship.

The problem concerned a portrait of a lady which was attributed on the basis of general appearance and on the way the lace collar was painted to Frans Pourbus the Younger. The lady's face, however, was quite over-painted with newer pigments. Clearly it was an old portrait with a new face, but whether on cleaning away the new face the old would be found underneath or whether this had been lost or irreparably damaged through some accident to the panel it was impossible to say. It was in an effort to settle this question before obliterating the nineteenth-century work on the panel that the X-ray photographs were resorted to.

The work of diagnosis, if one may borrow a term used in medical practice, was undertaken as part of a course of experiments conducted under the supervision of Edward W. Forbes at the Fogg Art Museum of Harvard University, with money from the Milton Fund. According to the experimenter, Alan Burroughs, whose article on various phases of the work recently appeared in the *Atlantic Monthly*, the X-rays, broadly speaking, distinguish between old paint which intercepts to a noticeable degree the X-ray and new paint through which it passes more freely. The densities of the several pigments employed appear on the X-ray film as well-defined shadows, and from the study of these the trained eye is able to determine facts not evident from examination of the surface.

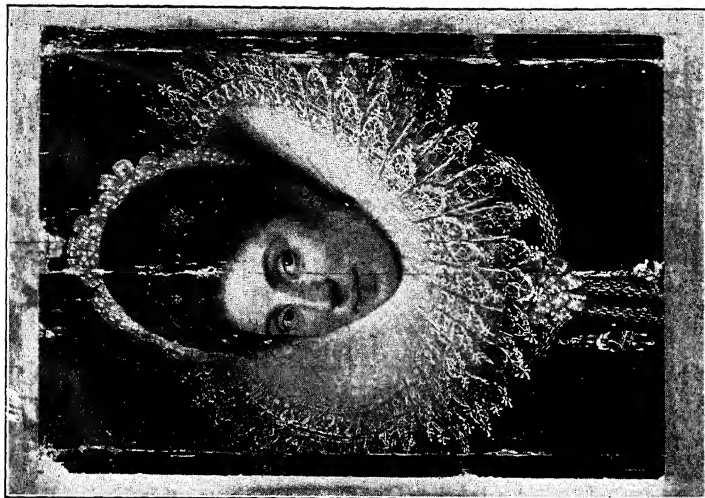
The three illustrations here reproduced show (1) a photograph of the Museum's portrait before it was cleaned; (2) a typical X-ray film taken from the same portrait, also before cleaning; and (3) a photograph of the same portrait with all repaints cleaned away. The success of the experi-



PORTRAIT BEFORE CLEANING



X-RAY OF PORTRAIT



PORTRAIT AFTER CLEANING

PORTRAIT OF A LADY BY FRANS POURBUS



ment is strikingly manifest. The X-ray recorded a woman's face differing in several respects from that on the surface of the painting. Her nose was larger, her lips fuller, her eyes more slanting, and her face more pointed. Where the face seen by the naked eye had the prettiness of an "ideal portrait" of recent times, the face revealed by the shadowgraph is that of a real person. If it is idealized it is idealized according to the more robust convention of the period just preceding that of Rubens.

revealed the fact, as can be observed in the darker band at the top and bottom of the shadowgraph.

On the evidence of the X-ray negative the Museum had the panel cleaned of its repaints, with the result shown in the third reproduction. The original panel came to light exactly as the X-rays had recorded it, and the Museum recovered in fair condition an authentic portrait<sup>1</sup> characteristic of a period when sturdy quality and good craftsmanship prevailed.

H. B. WEHLE.



GALLERY OF GREEK AND ROMAN ART.  
THE ELIZA G. RADEKE MUSEUM

Closer examination of the X-ray showed that the painted surface beneath the repaint extended intact over the middle portion of the panel, the only damages being a chip out of the forehead and a crack running through the left side of the face. In the shadowgraph these damages show as white areas due to the opaque filler used in renovating the portrait. The cross-bars over the entire panel are a shadow-record of the cradling which braces the panel at the back. This cradling and repaints on the front hid from the eye the fact that the original panel had been inlaid in a panel larger by about one and one half inches on each side, but the X-rays

### THE ELIZA G. RADEKE MUSEUM BUILDING

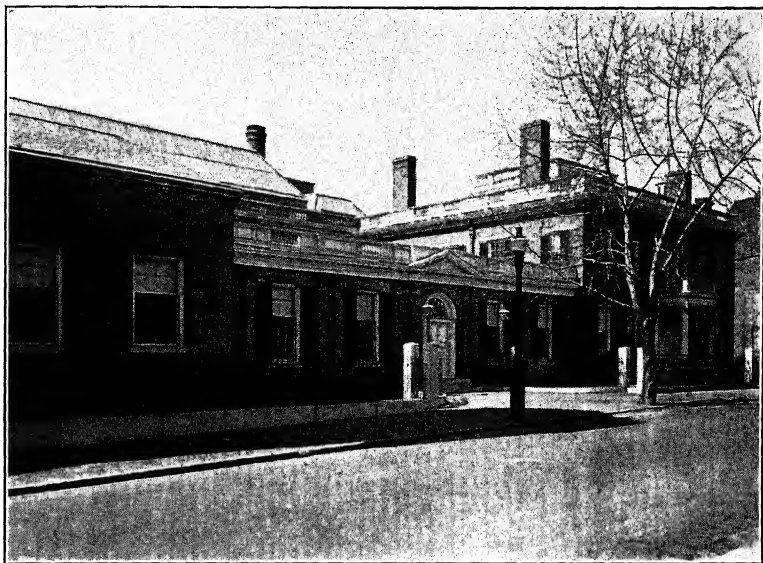
The skill and ease of effective service gracefully rendered are fittingly recorded in the new Eliza G. Radeke Museum building at Providence. To the Rhode Island School of Design, of which this building forms part, Mrs. Radeke has devoted herself unstintingly since 1886, when she became a member of its Board of Trustees. Since 1913 she has been its president. Her service there has been of two kinds at once: to the community and to art. There is an element of poetic justice in the fact that

<sup>1</sup>In the Room of Recent Accessions during June.

these quietly successful labors, building upon foundations laid by her parents nearly fifty years ago when the school was established, should now, with the aid of her brothers, find consummation in a museum building as perfect as the service which she has rendered.

The brothers, Senator Jesse H. Metcalf and Stephen O. Metcalf, have together provided the funds for erecting this museum building, as President W. H. P. Faunce, of Brown University, said at the opening

of the building first offered to both architect and director certain serious difficulties, which further study proved to be advantages. The edifice is but one story high at the front and has five stories at the rear. The problem of accommodating the multifarious demands of storage, air conditioning, and other utilities so necessary in museum housekeeping was adequately met by the space available at the rear. At the same time, the low entrance front keeps the whole effect in quiet key.



FAÇADE OF THE ELIZA G. RADEKE MUSEUM BUILDING

exercises on April 24, "not as a monument to her but as an apparatus and means for realizing her ideals."

The building is a pleasing Georgian structure of brick thoroughly in keeping with its eighteenth-century environment and of a character with the splendid residences in which Providence abounds. It is one of a group including the old museum building, the building used by the school itself, and a dwelling erected about twenty years ago to house the Pendleton Collection of early American art. With the first and last of these it forms a courtyard later to be developed as a Colonial garden.

Situated on a steep hillside, the planning

The architect, William T. Aldrich, has been highly successful in producing a design which carefully avoids the monumental, being expressive rather of the domesticity and intimate quality which are characteristic of a dwelling. The doorway, raised but three steps above the street and treated with molded brick pilasters, the simple door with highly decorative leaded fanlight, the small panes, wooden window frames, plain cornice moldings, and balustrade, all contribute to this effect, abetted by the absence of grand staircases and other ponderous architectural features within. Not the least of these inviting elements of the edifice are the

fireplace in the lobby and the small size of many of the galleries, a number of which measure but twenty feet square.

In the plan, appointments, and equipment of the structure the energetic hand of the Director, L. Earle Rowe, is everywhere in evidence, showing a keen appreciation born of long experience with the needs of a museum in public service. The cordial cooperation of architect and director in working out the irksome details, not only of design but of daily utilitarian requirements, is an inspiring example of teamwork.

The public is vaguely conscious of the fact that museums are heated, lighted, protected; these services are taken for granted, but they must all be accounted for in the building by the latest type of equipment. For instance, there must be protection against fire from both within and without. Thus the equipment includes a water curtain around the exterior of the main portion of the building. In the interior a central gallery rises to two stories, surrounded by a complete circuit of ten galleries on each floor. These galleries are separated from the large central gallery by a double wall, within which are housed standpipes, wiring, closets, and other necessities. Above the main gallery is a high light-mixing chamber with appurtenances for controlling both natural and artificial light. Again, to protect the objects exhibited, various types of air-conditioning apparatus are needed to safeguard against heat or cold, humidity or dryness, dust, fumes, or possibly other elements which may appear in excessive proportion in a given locality, such as oil in this case.

Add to all this the requirements of gallery space, corridors, stair-halls, lecture room, office space, workshop, packing and repair rooms, quarters for attendants, etc., and it will be seen that the modern museum building is something more than a group of exhibition halls. To adjust all these elements to one another to serve not only the institution within itself, but the public at large, is a task to give pause to the most mature minds devoted either to architecture or to museology. In the light of these considerations, this new

building at Providence may be regarded as highly successful.

The whole treatment of the interior, inviting and restful, is one to encourage that calm consideration of art which brings the keen pleasure of intimacy. No long vistas, no crowding of objects, no obtrusive fixed elements of interior architecture to conflict with exhibits; everywhere a restrained but varied color on the walls, sometimes paint, sometimes fabric.

It was entirely fitting that such a building should be dedicated with "no waving of banners, no academic procession, no blare of trumpets, no shouting of a multitude," but with "the quiet swinging open of doors into new realms of beauty, education and lasting public service."

RICHARD F. BACH.

### THE THREE AGES OF MAN BY DOSSO DOSSI<sup>1</sup>

On a wooded hillside a pair of lovers embrace in a nook of foliage. Though they are dressed in city fashion, he in a saffron vest over a doublet of blue and crimson silk and gray hose, she in a white gown striped with red, the painter pretends they are herdspeople and shows their flocks of long-eared goats resting from the heat in the recesses of shadows. Two children climbing from a ravine peer out with wonderment at the inexplicable goings-on, and farther away two old men in earnest talk stand beneath tall trees. A shadowy town is beyond against the deep blue sea; the sun shines bright and hot, spotting the black shadows with golden patches. Such is the picture Dosso Dossi made on the ancient text—Vanity of vanities, all is vanity.

The painter was the friend and companion of Ariosto, by whom he is celebrated in famous verses in the *Orlando Furioso* as one of the nine greatest artists of the age which excelled all other ages in great artists. The picture, though hastily executed and careless in parts, is one of singular vivacity and originality.

In our collection it stands as the earliest

<sup>1</sup>Canvas; h. 30 $\frac{1}{2}$ , w 44 inches In the Room of Recent Accessions



THE THREE AGES OF MAN BY DOSSO DOSSI

example of a typically modern mode of picture-making—the idyllic or romantic treatment of figures in landscape in such a way that the mood of the entire scene becomes the motive of the picture, in distinction to the practice of earlier art in which the mood of the figures alone predominates, the landscape if there be any serving merely as background.

Although northern artists were the pioneers of naturalism, it was the Italians

of about 1500 who first consciously turned to account the possibilities of expression in the spectacle of life in the country—a discovery credited by the critical opinion of his own day, as well as subsequently, to Giorgione. Our picture was painted within a few years after Giorgione's short lifetime, by one particularly fitted in temperament and by associations to incarnate the spirit of the new outlook.

BRYSON BURROUGHS.

## ACCESSIONS AND NOTES

**BEQUESTS.** The Museum has recently received two bequests of \$500 each, from Oliver J. Wells and Moses Ottinger.

**SUMMER SCHEDULE OF THE LIBRARY.** On Sundays from June 13 to September 5 the Library of the Museum will be closed.

**THE PHOTOGRAPH DEPARTMENT OF THE LIBRARY** is now displaying photographs of games and sports as illustrated in painting and sculpture.

**THE ASSISTANT SECRETARY OF THE MUSEUM.** The Trustees have appointed Bradford Boardman to the position of Assistant Secretary of The Metropolitan Museum of Art. Mr. Boardman was graduated from Yale University in the class of 1905; his activities have included editorial work, financial studies, and general business experience. He has been connected with the Railroad Gazette, the Century Company, the United States Shipping Board, the American Telephone and Telegraph Company, and the National Bank of Commerce. Besides Mr. Boardman's business experience, he has much knowledge of art and comes to the position well equipped to assume its duties.

**PHOTOSTATS** A photostat machine has now been installed in the Museum, and prints in this comparatively rapid and inexpensive form of reproduction may be obtained, positive and negative, 9½ by 12 inches, for fifty cents; 14 by 18 inches, for seventy cents. The negatives alone, often sufficient, are thirty cents and forty cents

respectively. Ten cents is charged for enlargement or reduction, and fifteen cents for mailing. Deliveries are made within three days.

**DRAWINGS BY HOWARD PYLE.** The drawing shown on the following page is one of six illustrations and one story heading by Howard Pyle recently purchased by the Museum. They were all made for *The Wonder Clock*, that book of twenty-four fairy stories which has held the affections of children since 1887 when it was published. Howard Pyle had the gift of combining narrative and illustration in the telling of romantic and wonderful tales. His pictorial method is always admirably suited to the text; when the story is mediaeval or fantastic the illustration is in quaint black and white reminiscent of the Pre-Raphaelites and also of the decorative designs of Dürer, as in the title-page of this book; when he is dealing with pirates and high adventure the illustration is often in bold color. In both fields of illustration Howard Pyle has exercised a great influence on American artists.

J. M. L.

**FOR SUMMER SCHOOL STUDENTS.** On Mondays and Wednesdays, July 7 to August 11, peripatetic discussions open to students of the summer schools will be held in the Museum galleries. Mr. Elliott will lead these discussions, on topics relative to paintings, sculpture, prints, and the decorative arts, the special topic on any afternoon to be chosen by vote of the group from a selective list. Groups will start from the Fifth Avenue entrance at

four o'clock. Broad­sides with further information may be obtained at the Museum.

For students of the Columbia University Summer School only, five classes, on Thursday afternoons at four o'clock, July 8 to August 5 inclusive, will have as their topics A Visit to the American Wing, Classic Art, Characteristics of Chinese Art, The Art of the Gothic Period, and Masterpieces of

SUSTAINING MEMBERS, Mrs. Edna M. Albert, Mrs. Arthur M. Anderson, Mrs. Richard Bernhard, Mrs. Sylvan Bier, Miss Susan Dwight Bliss, Mrs. Helen Parrish Brown, Mrs. Frederick Deming, Mrs. Maria C. Downs, Mrs. Donald Friede, Mrs. Henry Goldman, Jr., Edwin Goldsmith, Mrs. Richard Holliday, Mrs. W. D. Howe, I. Randolph Jacobs, Mrs. W. R.



DRAWING BY HOWARD PYLE FROM THE WONDER CLOCK

Painting. Classes will meet in the Lecture Hall for an illustrated talk on the subject of the day; a visit to the galleries follows.

**MEMBERSHIP.** At the meetings of the Board of Trustees held April 19 and May 17, 1926, Edward C. Moore, Jr., was elected a Benefactor of the Museum and the following persons, having qualified, were also elected in their respective classes:

**FELLOW IN PERPETUITY,** Mason Young, Jr., in succession to Mrs. Louise Hurlbut Young.

**FELLOWS FOR LIFE,** Mrs. Clarence M. Hyde, Mrs. Rainey Rogers.

King, Mrs. James D. McMasters, Mrs. John Adams Mayer, Mrs. August J. Powers, Mrs. W. D. Sargent, Mrs. Jack Spalding, Jr., Mrs. Carl F. Sturahan, C. H. Werner, Mrs. W. McC. Wilson.

**ANNUAL MEMBERS** were elected to the number of 244.

**A COLLECTION OF BOOKS ON THE FINE ARTS.** On exhibition in Class Room B is a collection of some two or three hundred books on the fine arts. This collection, as its explanatory leaflet says, is not intended to be inclusive, or exclusive. Nevertheless, it ranges widely: from the theory of art—

such books as Clive Bell's *Art* and Roger Fry's *Vision and Design*—to books on the individual arts (sculpture, painting, architecture, even special activities like gardening and the theatre), including also histories of art general and national, and a modicum of biographies. Twenty of these collections, which aim to provide instructors and undergraduates with a small, well-balanced library for the study of the fine arts, have been financed by the Carnegie Corporation for distribution to American and Canadian colleges.

**GERMAN MERCHANTS.** The Museum received on April 30 a number of German merchants, part of a delegation of members of the *Verband deutscher Waren und Kaufhäuser*, who have come to the United States to study American business methods in department stores. At the request of Secretary of Commerce Hoover, a tour was arranged for this group of leaders in German trade by the National Retail Dry Goods Association. Aware of the practical services offered by our Museum, and especially recalling its interest in all phases of art in industry and in commerce, the association included in its plans for the delegation an extended visit to the galleries. The collections were examined with a lively interest born of a keen appreciation not

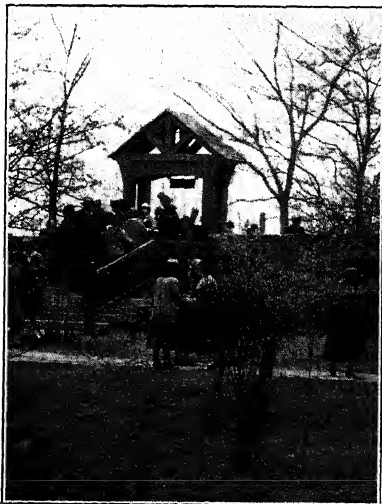
only of the objects shown, but of museums as such, with which exhibition methods in large stores have much in common.

**EARLY AMERICAN SILVER.** A large silver bowl<sup>1</sup> of unusual shape is a recent gift to the Museum from William Samuel Johnson in memory of his wife, Carrie G. Johnson. Of heavy silver, the piece is undecorated except by a simple scalloping around the edge. It is without base or moulding of any kind. The maker is Myer Myers, who worked in New York in the middle and second half of the eighteenth century. His work ranks very high among collectors of American silver.

The bowl belonged originally to Samuel Johnson (1696-1772), who was the first president of King's (later Columbia) College in New York. It was inherited by his son, William Samuel Johnson (1727-1819), a representative of the state of Connecticut in the Constitutional Convention and later in the United States Senate, and the first president of Columbia College. As an heirloom bequeathed to the eldest son of each generation, the bowl came into the possession of William Samuel Johnson, who has presented it to the Museum.

C. O. C.

<sup>1</sup>In the Room of Recent Accessions.



ENTRANCE TO THE CLOISTER GROUNDS

# LIST OF ACCESSIONS AND LOANS

MAY, 1926

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL (Wing K, Room 2)	*Head of Harmodios, Roman copy of a Greek work of V cent. B. C.; marble statue of a boy, Roman copy of a Greek work of V cent. B. C.; *marble portrait head of a man, Roman, Republican period; marble reliefs (6), Greek, IV cent. B. C. and Roman period; marble statuettes (3), Greek, III cent. B. C. and Roman period, marble heads (3), archaic Greek to Roman period; inscribed marble fragments (5); fragmentary marble sculptures (13), various periods; bronze base, Roman period; bronze hoof of a horse, Roman period, bronze cover of a mirror, Greek, IV cent. B. C.; bronze relief, Greek, V cent. B. C.; gold bobbin, Greek, IV cent. B. C.; silver ring, Greek, IV cent. B. C.; engraved gems (11), Greek and Roman, VII cent. B. C.—I cent. A. D., vase, Etruscan, VII cent. B. C.; vase, Corinthian, VII cent. B. C.; lekythos, Boeotian, VI cent. B. C.; black-figured vases (5), Athenian, VI cent. B. C.; red-figured vases (4), Athenian, V cent. B. C.; vase in the form of a female head, IV—III cent. B. C.; vases (2), Italic, IV—III cent. B. C., terracotta architectural fragments (8), archaic Greek; terracotta Tarentine heads (14), IV cent. B. C., terracotta statuettes (3), IV—II cent. B. C.; terracotta lamp, Roman, II cent. B. C., terracotta reliefs (3), Roman period . . . . .	Purchase
ARMS AND ARMOR . . . (Wing H, Room 9)	.. Pair of shoulders from the suit of armor of Philip IV of Spain, German, second quarter of XVII cent. . . . . *Flintlock pistol, German, late XVII cent.; helmet, Japanese, XVIII cent. . . . .	Purchase. Purchase.
CERAMICS. . . . . (Floor I, Room 13)	. Pottery fragment: Daniel between two lions, Early Christian, V—VI cent. . . †Incense burner, Chinese, Ming dyn. (Wan Li period, 1573—1619). . . . . †Platter and plates (2): armorial china of the Earl of Chatham, Chinese, third quarter of XVIII cent. . . . .	Gift of Kirkor Minassian Purchase. Gift of George Crawley.
COSTUMES . . . .	. . . †Shawls (2), cashmere, Indian, early XIX cent. . . . .	Gift of Mrs. Marland Rollins.
FANS . . . . .	. . . . . †Fans (7), Chinese, Italian, French, and Spanish, XVIII—XIX cent. . . . .	Gift of George D. Pratt, in memory of Helen D. Sherman Pratt.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
GLASS (OBJECTS IN).	†Plaque, Syrian, IV-V cent *Decanters (2), tumblers (3), sherry glasses (4), cut glass, English (?), late XVIII cent . . .	Gift of Kirkor Minassian  Gift of Mrs John Bremond and Mrs John Emory Meek.
IVORIES, ETC.	†Bone-carving with incised decoration, Coptic, V-VI cent. . .	Gift of Kirkor Minassian
LACES . . .	†Strip of bobbin lace, English (Northampton), XIX cent (?), embroidered lace collar, American, middle of XIX cent. .	Gift of Mrs James Sullivan
METALWORK . . . . . (American Wing)	Knee buckles (2), silver and paste, English (?), third quarter of XVIII cent.; pewter plate, American, XVIII cent. . . . †Silver bowl, maker, Myer Myers, American (New York), abt 1775 . . .	Gift of Mrs. W. L. McKenna  Gift of William Samuel Johnson, in memory of his wife, Carrie G Johnson
PAINTINGS. . . . . (Floor II, Room 26)	Portrait of a Man, by Frans Hals, 1584 (?) -1666, Flora and Hendrickje Stoffels, both by Rembrandt, 1606-1669,—Dutch . . . . .	Gift of Archer M Huntington, in memory of his father, Collis Potter Huntington.
	†Isle of the Dead, by Arnold Bocklin, German-Swiss, 1827-1901. . . . .	Purchase
	†Paintings (6), by various artists, Chinese, abt 1000 A D to 1643 A D. . . . .	Gift of Ellis G Seymour.
(Wing E, Room 9)	Fragments (2) of frescoes, Sung dyn (960-1280 A. D.); fragment of fresco, Ming dyn (1368-1643 A D.). . . . .	Purchase
(Wing H, Study Room)	†Painting on cotton, Indian, XVII cent. *Paintings (2) on glass. Perry's Victory, and United States and Macedonian, American, first quarter of XIX cent. . .	Purchase  Purchase.
	*Family Group, by Eastman Johnson, American, 1824-1906 . . . . .	Gift of Frederic H. Hatch
	†Portrait of a Lady, by William T. Smedley, American, 1899-1920 . . . . .	Purchase
	†Roman Landscape, by Arnold Bocklin, German-Swiss, 1827-1901 . . . . .	Gift of Fearon Art Galleries.
	†Yankee Point, Monterey, California, by Howard Russell Butler, American, contemporary . . . . .	Purchase
REPRODUCTIONS. . .	*Plaster casts (10) from originals in the Akropolis Museum and National Museum, Athens, and the Tegea Museum. *Complete model of the City of Nuremberg during the late Gothic and Renaissance period. . . . .	Purchase.  Gift of a committee of gentlemen of German descent, through Dr. George Kriehn.
SCULPTURE. . . . .	†Stone head, Gautama Buddha, Siamese, XIII or XIV cent . . . . .	Gift of Garrett Chatfield Pier.
	†Alabaster groups (2): The Fainting Virgin Supported by Saint John, and Three Soldiers, from Crucifixion group, Franco-Flemish. XIV cent.; terracotta bust of a	

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	Child, Italian (Florentine), XV cent. . .	Gift of Archer M. Huntington, in memory of his father, Collis Potter Huntington.
(Wing K, Room 6)	Wax statuette, Pavlowa Gavotte, by Malvina Hoffman, American, contemporary.	Purchase.
(Wing K, Room 6)	Group, in marble, The Angel of Death and the Sculptor, by Daniel Chester French, American, contemporary. . .	Gift of a group of Trustees of the Museum.
TEXTILES . . . . .	Fragment of textile, Egyptian (Coptic), Early Christian, abt. IV cent. . . . .	Gift of Kirkor Minassian.
(Floor I, Room 13)	†Tapestry (Kossu), Chinese, Ming dyn (1368-1643 A. D.) . . . . .	Gift of Ellis G. Seymour.
	†Brocade, Spanish (?), XVI cent.; brocade, Persian, XVII cent. . . . .	Purchase
	†Rug, Spanish, XVIII cent. . . . .	Gift of James M. Shoemaker.
	†Tapestries (5), Dutch, abt. 1700 . . . . .	Gift of Archer M. Huntington, in memory of his father, Collis Potter Huntington
	†Embroidered hanging, Turkish, XVIII cent. . . . .	Gift of George D. Pratt, in memory of Helen D. Sherman Pratt
	†Embroidered fabric, Indian (Cashmere), early XIX cent. . . . .	Gift of Mrs. James Sullivan, in memory of her brother, Horace W. Fuller.
	†Satin border, designed by Philippe de Lasalle, French, XVIII cent. . . . .	Gift of Herman A. Elsberg
WOODWORK AND FURNITURE . . . . .	Sofa and chairs (2), by Duncan Phyfe, American, early XIX cent. . . . .	Purchase
(American Wing)		
DRAWINGS	*Drawings (4), by William Blake, English, 1757-1827, Scandal, by Jean Louis Forain, French, 1852 . . . . .	Lent by Mrs. J. Murray Crane.
	*Drawings (16), by Marin, Demuth, Cézanne, Redon, and Jongkind, French, Dutch, and American, XIX-XX cent. . . . .	Lent by Albert Eugene Gallatin.
LACES . . . . .	Strip of bobbin lace, Italian, XVII cent. . . . .	Lent by Miss A. B. Jennings
(Wing H, Study Room)		
METALWORK . . . . .	Hu (wine jar), hsien (steaming pan), tsun (wine jar), yi (wine vessel), and yu (wine container), all bronze, Chinese, Chou period (1122-256 B. C.) or earlier . . . . .	Lent by Owen F. Roberts.
(Wing E, Room 9)	Silver monteith bowl, maker, John Cony, American, 1665-1722 . . . . .	Lent by Mrs. Henry Parish.
(American Wing)		
PAINTINGS . . . . .	*Portrait of James K. Paulding, by John Vanderlyn, American, 1775-1852 . . . . .	Lent by Mrs. J. Murray Crane.
TEXTILES . . . . .	Velours (5), woven by Grégoire, French, 1751-1846 . . . . .	Lent by Herman A. Elsberg
(Wing H, Room 16)		
WOODWORK AND FURNITURE . . . . .	Table, armchair, side-chairs (4), window benches (2), by Duncan Phyfe, American, early XIX cent. . . . .	Lent by Louis G. Myers.
(American Wing)	*Cabinet on stand, English or French, abt. 1850 . . . . .	Lent by Miss E. Louise Sands.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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FELLOWS FOR LIFE, who contribute	1,000
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PRIVILEGES—All members are entitled to the following privileges:

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Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception or private view given by the Trustees at the Museum for members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members, their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

The Museum, including its branch, The Cloisters, is open daily from 10 a. m. to 5 p. m.; Saturday until 6 p. m.; Sunday from 1 p. m. to 6 p. m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

## MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students, and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

## CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4-45 p. m.

PUBLISHED MONTHLY

PRICE TWENTY CENTS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI

NEW YORK, JULY, 1926

NUMBER 7



Public Library  
Kansas City, Mo.

ANGEL OF DEATH AND THE SCULPTOR  
BY DANIEL CHESTER FRENCH

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER 7  
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## GALLERIES CLOSED

During alterations in the paintings galleries those containing the primitives of all schools and Italian paintings of later periods will be closed until September 15, but some of the more important pictures will be on view in Gallery D 6.

## THE ANGEL OF DEATH AND THE SCULPTOR

The Museum has recently received, as a gift from a group of its Trustees, a replica in white marble of one of the most widely known and admired of the works of Daniel Chester French. This is the Angel of Death and the Sculptor designed and executed in bronze by Mr. French in 1892, as a memorial to the young sculptor, Martin Milmore (1844-1883), and erected in Forest Hills Cemetery, Boston. The work has been installed in Gallery K 6 on the first floor of the new south wing.

The Angel of Death and the Sculptor is unquestionably one of Mr. French's finest conceptions. The clearness and directness

with which it tells its story and the quiet depths of its emotional appeal have made it one of the most popular works of contemporary American sculpture. The young sculptor, intent upon bringing to perfection the sphinx which he is carving, suddenly feels his hand stayed by the gentle touch of the Angel of Death. His glance is thus averted from the age-old enigma which he has re-created to another and greater enigma—that of death. The group owes much of its effectiveness to its felicitous contrasts. The figure of the young sculptor, well-knit, lithe, and alert, clothed in a closely fitting garment, serves to accentuate the heavy folds of the drapery of Death, whose mien is one of pleasant dreaminess and sleep. The boy looks up, uncomprehending and fearless, unwilling to be thus stopped in his work in so abrupt and inexplicable a fashion. The youthful vigor, the questioning rapt gaze, the hand still holding the chisel in place—all combine to convey the untimeliness of the sculptor's death. The angel, on the other hand, is the very embodiment of the static forces of the ages—the Great Mother from whom all energies are given out but to whom also they must ultimately return. Her eyes are tender with the joys and sorrows of the past and of the future. The all-inclusiveness of her knowledge is the very sleep wherewith she redeems all that has gone out from her. Gently but surely she advances toward the young sculptor, her great wings drooping by her sides, carrying in one hand a bunch of poppies, symbolic of sleep. The shadow of a heavy veil enhances the mystery in her face.

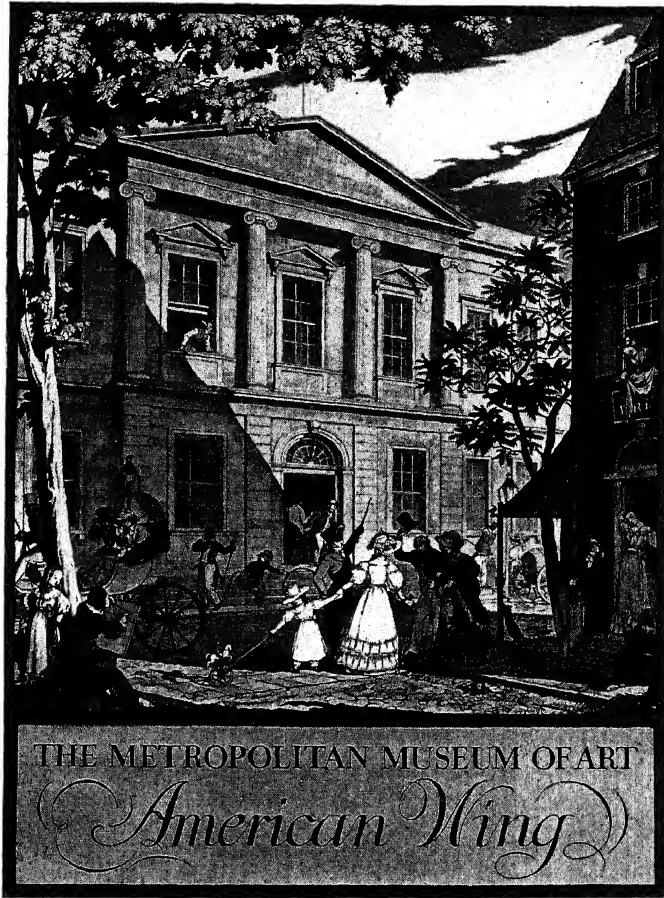
Mr. French has made the meeting of Death and the sculptor one of pleasant naturalness, excluding from it the attendant grief and pain which one ordinarily associates with the subject. His rendition is one of intellectualized realism in which the idea is so direct and powerful as to make the experience preeminently spiritual rather than physical. The more one studies this group the more one is impressed with the degree to which the sculptor has inspired his material with a message of great poignancy and human appeal.

PRESTON REMINGTON.

## THE AMERICAN WING POSTER

At the entrance to the Museum and elsewhere there has stood for several months a poster calling attention in a delightful fash-

details. Most of all, those who brought with them an understanding of the ingeniousness of the idea, the skill of the drawing, and the perfection of the lithography by Peter J. Carey have entered into the



POSTER BY T. M. CLELAND

ion to the American Wing. No one even glancing at this lively picture of the façade of the Wing carried back to the Wall Street of a century ago, where it was the imposing front of No. 15, the United States Bank, has failed to find in it a source of pleasure by reason of its quaintness and its color. Those who have lingered longer over it have been rewarded by spying first one, then another of its amusing and effective

spirit of delight in which the poster was planned and carried out.

For this reason we have asked the artist, T. M. Cleland, to tell the BULLETIN readers a little of the problem presented in the making of such a poster and the method which he employed. This he has done as follows:

"The first consideration as to technical method was the process by which the de-

sign was to be reproduced in order to make a poster of it. As lithography is by all means the best, if not the only, process suitable for a thing as large as this, it was necessary, or at least better, to begin with a precise line drawing of the whole design which would form a specific guide to the lithographer for tracing and from which he could make a 'key' plate. This key plate, once it is drawn on the stone, furnishes proofs which can be transferred to other stones and is a guide for the positions of the other colors on those stones. This sharp outline of the design, though somewhat hard and unpleasant when viewed at close quarters, in the case of a poster has an artistic advantage, as well as a technical one. It tends to give carrying power at some distance which a thing of so much detail would not have if painted freely.

"The idea of the poster was to show the façade in its original setting on Wall Street, at the time it was built. Therefore my first problem in making the picture was the reconstruction of this situation at that period. Naturally, the façade must be the principal feature of the design, since that is what it is all about; and this left, fortunately, little room for other buildings or surroundings. Such as there are, are accurate as to general character, if not historical fact. That is to say, I cannot swear that there was such a tree on just that corner at that date, but I can swear that nobody else can swear that there was not!

"The costumes were all studied from early New York prints of the time and not from books on costume. Perhaps the thing I labored most valiantly and longest at was the perspective. I knew from old maps and prints the location of the building on the street and about what the width of the street at that time was, and I had a 'head-on' photograph of the façade as it now stands. This is all I had, and for the rest was forced to use what Paolo Uccello, I believe it was, called a 'bella cosa.' Given measurements or a photograph from which they can be taken, it is not difficult, however laborious, to put a building in perspective; but to put it in perspective which would render the angles I wanted for my composition and still keep it in a semblance

of its correct position on the street and in a scale with the figures which I also wanted for the composition was, to say the least, quite another 'cosa.'

"After all this was settled in a drawing on a smaller scale, it was transferred proportionally to the back of a piece of transparent paper the full size of the design. I refer only to the perspective and the architectural detail. Then on the front of the same sheet I could draw the figures against this background without danger of losing the carefully worked-out details of architecture and perspective.

"After the whole design was thus completed, it had to be traced and transferred to the board on which the final painting was done. From this it was completely drawn with a brush in the brown color which I had decided upon for the printing of the key plate. The shadows and various tones making up the scheme of chiaroscuro which is the real design, were then indicated with a transparent wash of the same color. The painting was done with tempera colors, painted solid or opaque on the lights and washed on transparently in the shadows."

### THREE PAINTINGS IN A RECENT GIFT

The three pictures, *Flora* and the *Portrait of Hendrickje Stoffels* by Rembrandt and the *Portrait of a Man* by Frans Hals, which were part of the magnificent gift made in April by Archer M. Huntington in memory of his father, Collis Potter Huntington, have not yet been commented upon as gifts though they have all been described on other occasions in these pages. In 1909 the *Hendrickje Stoffels* by Rembrandt and the *Hals* were lent to the Hudson-Fulton Celebration and in 1920 both of the Rembrandts were shown at the Fiftieth Anniversary Exhibition. In November last all three of the paintings were placed on exhibition as loans, remaining now as gifts. It is most gratifying to the Museum and its public that these three acknowledged masterpieces of seventeenth-century painting have permanently entered the collection.<sup>1</sup>

<sup>1</sup>Exhibited in Gallery 26



PORTRAIT OF HENDRICKJE STOFFELS  
BY REMBRANDT



It is unnecessary to repeat the description of the two Rembrandts, the article in which they were written about having appeared so recently in the *BULLETIN*,<sup>2</sup> but the Hals may be less familiar to our visitors. It has been published, however, in all the well-known catalogues—in Hofstede de Groot's *Catalogue Raisonné* (vol. 3, no. 360), by Bode (vol. 2, no. 282, plate 186), by Moes (no. 137), and by Dr. Valentiner in the catalogue of our Hudson-Fulton Exhibition. The picture is signed with the monogram F H and is dated 1643. This epoch of the artist's career is marked by a change in his style. In most of the pictures executed before this time a love of bright colors shows itself; about 1640 he seems to have lost his interest in color and to devote himself to a rugged expression of character and a powerful modeling, using the simplest materials, a most restricted palette—black, white, yellow ochre, and an earth red, one would say, and only large brushes. His brush strokes, also, become fewer and more telling in the result. Whether they were or not, the later figures have the appearance of having been painted in one sitting; in any event, they must have all been done with great rapidity. For dexterity of handling Frans Hals in his old age has no peers, if we except his great Flemish contemporary Rubens, whose aims, however, were so different that no real comparison is possible. Certainly in direct painting he had no peers—and in our newly acquired work we see him at his most skilful moment.

The man portrayed, who according to the inscription was thirty-seven years old when he was painted, is a person of fashion. His clothes are modish—a black broad-brimmed hat, black suit and cloak, collar and cuffs of fine cambric lace-trimmed, and white gloves. His attitude is that of a man of the world, somewhat foppish, with his right arm akimbo, and he has a proud carriage. There is no clue to his identity. As Hals shows it, his character is not remarkable or distinguished, a well-intentioned man and not very intelligent. He is proud of his stylish appearance and his

wealth, but though the features are large and full-curved, the face is weak.

We find ourselves interested in such a picture by Hals, not as a human document as would be the case in a work by Rembrandt, but rather as a document of the artist's craft—showing how a figure can be dashed on the canvas in so few brush strokes and still be complete and convincing in form, weight, and appearance. As such this gift of Mr. Huntington is of first importance.

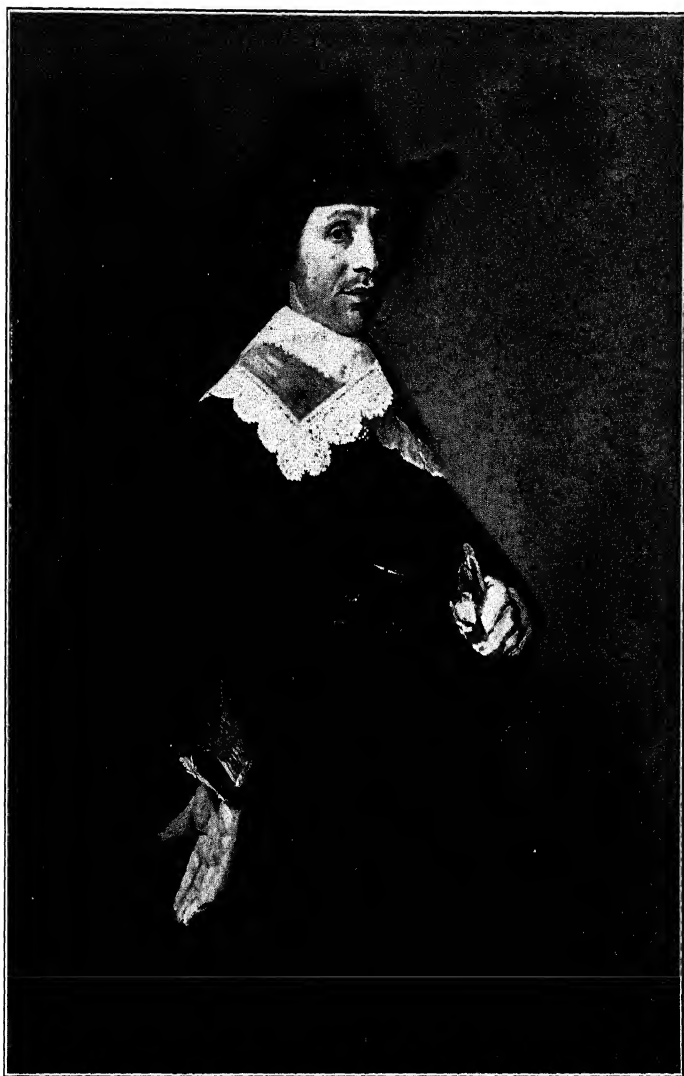
BRYSON BURROUGHS.

## MOHAMMEDAN BATHING PLAQUES

The Near Eastern collection of the Museum has recently been increased by an interesting and rare group of thirteen variously shaped earthenware plaques, with relief decorations, shown in the Room of Recent Accessions. For a long time little was known about the provenance and use of such objects as these. Lately it has been learned that they were found in public baths of Mesopotamia and Persia, and were probably used for rubbing the skin while bathing, for which purpose the undecorated side of the plaques was roughened by adding small stone chips to the clay before firing. Each of these plaques shows a different ornamentation in low relief. For the decoration, special moulds and stamps were employed, as was also the case with the unglazed pottery from Mesopotamia exhibited in Gallery E 12 and generally assigned to the eleventh or twelfth century. The moulds of our plaques were probably made by artist-sculptors and not by potters, as some reliefs such as figure 4 are of extraordinary artistic quality. The ornamental motifs consist of animals, birds, palmettes, and interlacings, sometimes bordered by a zigzag and dots.

The four pieces here illustrated give the reader a sufficient idea of the variety of ornamentation found on these plaques. The circular plaque of figure 1 is decorated by an animal group, a lion attacking an ox. In figure 3 we see a symmetrical composition, a bird at each side of a palmette tree. The background shows rosettes

<sup>2</sup>November, 1925, p. 258. The *Flora* by Rembrandt was reproduced on page 253.



PORTRAIT OF A MAN  
BY FRANS HALS

formed by dots, which together with single dots appear also on the bodies of the birds. The style is a conventional one. The rectangular panel of figure 4 represents the

other's paws. An analogous piece is in the Louvre.<sup>1</sup> The plaque of figure 2 shows an interesting decoration consisting of a sphinx or centaur whose tail ends in a dragon's



FIG. 1. ANIMAL GROUP

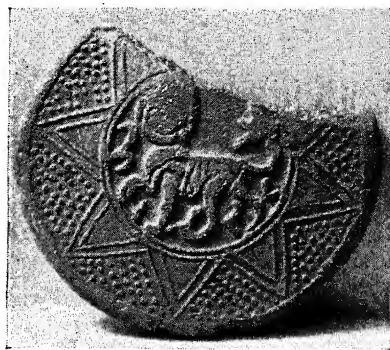


FIG. 2. SPHINX OR CENTAUR

best specimen of the group. The figure of the lion fills out the whole panel. His head, turned toward the front, is hanging down. The neck, covered with a bushy mane extremely well indicated, forms a very decorative curve, as does also the tail. The details of the face are conventionally treated; the lion's body is excellently modeled and shows a characteristic tendency to suppress details. This decorative style may be seen in ancient Oriental art, for instance in Hittite sculptures and monuments of Armenia, Persia, and North Mesopotamia of the Mohammedan period. The background of figure 4 is covered with small dots, giving the relief a most decorative appearance. Another plaque with a lion, but far more conventionalized, is in the Louvre.<sup>1</sup> A favorite theme in the decoration of these is the representation of a pair of lions (acc. no. 26.102.7) facing each other and holding each

head. The details of the face are worn off, but the rest is well preserved and shows the treatment of the low, flat relief.

The majority of these bathing plaques have been excavated in Mesopotamia.

The ceramic art and sculpture of North Mesopotamia also furnished us with parallels corresponding to our plaques in style, technique, and ornamentation.

The conquest of Persia, Mesopotamia, Syria, and Asia Minor by the Seljukian Turks, nomads who came from Central Asia in the eleventh century, begins a new era in the artistic development of the Mohammedan countries. The Turks brought with them not only a young, enthusi-



FIG. 3. AFFRONTED BIRDS

astic spirit but new motifs which were added to the traditional Oriental ornamentation of Persia and Mesopotamia. The Seljuks and their followers the Atabegs (Seljuk officers) were great builders and protectors of arts and crafts. Thanks to the researches of Strzygowski, Sarre, and Herzfeld, we are well acquainted with

<sup>1</sup>Migeon, *L'Orient musulman* (Musée du Louvre), vol. 2, pl. 10.

several local art schools of Asia Minor and North Mesopotamia from the tenth to the thirteenth century.<sup>2</sup> Konia in Asia Minor was a flourishing city in the thirteenth century. Many dated monuments with relief decoration were found in North Mesopotamia in Diyar-Bakr (Amida), the city of the Ortukid dynasty, and also in Mosul and Bagdad. The motifs and style of these North Mesopotamian reliefs resemble those of our plaques. In both we find the same low relief and summary, decorative treatment. The numerous figures and heads of lions with faces in front view are direct parallels to figure 4.<sup>3</sup> The figure of the sphinx or centaur whose

technique and treatment of the relief can be found in the unglazed pottery of Mesopotamian origin, with stamped decoration or in barbotine technique.<sup>5</sup>

The evidence of such material permits us to assign these bath "stones" to a period between the eleventh and thirteenth centuries, and to regard them as products of Mesopotamia.

M. S. DIMAND.

## TWO LETTERS TO AKHNATON KING OF EGYPT

In the autumn of 1887 a native woman from a little village in Upper Egypt in the region known as El-Amarna (fig. 6) was

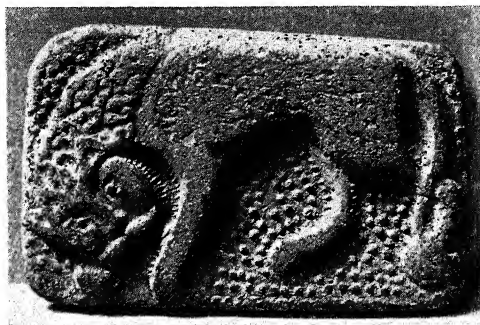


FIG. 4. PLAQUE WITH THE FIGURE  
OF A LION

tail ends in a dragon's head (fig. 2) is familiar to us from Ortukid coins of the thirteenth century and appears on a stucco relief,<sup>4</sup> bearing an inscription characteristic of the twelfth to the thirteenth century. From Diyar-Bakr came several stucco reliefs on which scrolls end in dragons' heads. The latter appear also on thirteenth-century Mosul bronzes and Veramin tiles. Many motifs of our plaques, such as the rosettes formed of dots, dotted backgrounds, scrolls, lions, and birds, and an analogous

<sup>2</sup>Berchem-Strzygowski, *Amida*, 1910; Sarre-Herzfeld, *Archäologische Reise im Euphrat und Tigrisgebiet*, vols. I-IV.

<sup>3</sup>Berchem-Strzygowski, *op. cit.*, figs. 24, 25, 294, pls. III, XIX; Sarre-Herzfeld, *op. cit.*, vol. II, fig. 228, vol. III, pls. CV-CVI.

<sup>4</sup>Sarre, *Islamische Tongefässe aus Mesopotamien* (Jahrbuch der königlichen preussischen Kunstsammlungen, pp. 69-88), fig. 12.

engaged one day in helping herself to ancient sun-dried bricks from the nearby ruins of the capital city of Akhnaton, the heretic king, with a view to using them once again as building material after some 3,250 years. In so doing she stumbled into one of the greatest finds in the history of archaeology, nothing less than a part of the Foreign Office files belonging to the reigns of Amenhotep III and his son Akhnaton. The finder realized that these hard clay tablets covered with curious incised characters had some value as antiquities and soon the documents began to reach the hands of dealers in Cairo. Hundreds of letters were found, but it is known that many were lost, destroyed through careless handling or deliberately broken up to increase the number of pieces which could

<sup>5</sup>Sarre, *op. cit.*

be sold. It is a very great pity that this remarkable deposit could not have been uncovered by competent excavators, but at least we may be thankful that about 360 tablets have found their way into safe hands and have been studied and published. Most are in Berlin, a considerable number in Cairo, London, and Oxford, and a dozen more have been scattered among museums and private collections. Of this last group two letters<sup>1</sup> once again came into the market in Cairo and this Museum was

Palestine and held Syria to a point beyond the great bend of the Euphrates (fig. 6) and may even have controlled parts of the coast of Asia Minor and of the Aegean Islands. The northern limit of these Asiatic conquests seems to have been more than 500 miles distant from the mouths of the Nile, while the homeland extended 1,000 miles southwards from the Mediterranean. The Egyptians, not naturally warlike, had begun their career of conquest when they rallied under the XVIII dynasty to drive

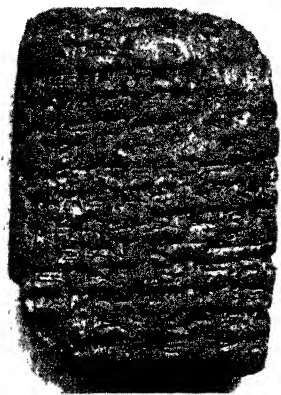


FIG. 1. LETTER FROM KING  
ASHUR-UBALLIT OF ASSYRIA  
TO AKHNATON



FIG. 2. LETTER FROM  
ABI-MILKI, RULER OF TYRE  
TO THE PHARAOH

fortunately able to acquire them in the winter of 1924. These two letters (figs. 1 and 2) have now been placed on exhibition in the Recent Accessions Room. With the exception of a fragment of a letter at the University of Chicago, they are the only Amarna tablets in America.

To gain an idea of the interest and importance of the Amarna letters we have only to realize that they are almost the only source of our knowledge of ancient Near Eastern diplomacy, especially as regards the relations of Egypt with her Asiatic neighbors. At the time when the earlier of these letters were written Egypt was outwardly at the highest point of her material prosperity. She had conquered

<sup>1</sup>Published in Knudtzon, *Die El-Amarna-Tafeln*, Nos. 15 and 153.

from the Delta for the second time in the historical period Asiatic invaders who had taken advantage of a time of internal strife in Egypt to enter the Nile valley. This second migration of people from Palestine may have included Jacob and his tribes, just as the earlier one may have coincided with the sojourn of Abraham as recorded in Genesis. These Asiatics who were expelled by the XVIII dynasty about 1580 B. C. are the people commonly called the Hyksos. They were pursued into Palestine by the Egyptians, and military operations which began as a means of protecting the frontiers of Egypt had resulted at the close of the reign of the great conqueror, Thutmose III (fig. 3), in 1447 B. C., in the acquisition of the great Asiatic possessions above described and in the consolidation of the

Syrian conquests by Thutmose III himself. During this period at least two Egyptian kings had personally led their armies to the Euphrates and had set up their boundary stones on its banks. Thutmose III had even crossed the river into the kingdom of Mitanni, a land whose people were kin of the powerful Hittites to the north, and had erected a monument there.

This continuous exhibition of energy and power on the part of Egypt during a period of more than a hundred years could not fail to impress the Asiatic states, but the Egyptian kings, whose primary motive in their Syrian conquests had been a desire to protect their own frontiers, were ready enough to remain at peace with the larger and stronger of the Asiatic powers. The stout resistance put up by such Syrian kingdoms as Kadesh and Arwad and the Phoenician coast cities would have made the Egyptians hesitate to attack the greater states to the east and north without serious provocation.

Thutmose III received tribute from the conquered Syrian kingdoms and gifts from Assyria, Babylonia, Mitanni, and the great Hittite kingdom of Asia Minor. The island kingdom of Cyprus or Alasia now also enters the picture and propitiates the Egyptian king with gifts. The latter can perhaps be forgiven for listing these royal presents among the tribute of the conquered on his monuments in Egypt.

From the time of Thutmose III onward there must have been a constant interchange of gifts and correspondence between Egypt and the Asiatic powers and still more regular series of communications passing between the Pharaoh and his Syrian vassals. But the vassals were restive and Thutmose III's son, Amenhotep II, and his grandson, Thutmose IV, both personally led expeditions to quell revolts in north Syria. Thutmose IV was glad to ally himself by marriage with one of the strong Asiatic kingdoms, as we learn from one of the Amarna letters written some forty or more years later by Dushratta, then king of Mitanni, to Akhnaton, grandson of Thutmose IV. Dushratta writes: "When [Thutmose IV], the father of [Amenhotep III], sent to Artatama my grandfather and made request for the daughter of my grand-

father, the sister of my father, he sent five, six times and he never gave her. Even seven times sent he to my grandfather and then, being pressed, he gave her." Artatama's hesitation was typical of early Near Eastern diplomacy and presumably gave no offense to Thutmose. The name of this princess is not known, but it is quite possible that she became Thutmose IV's

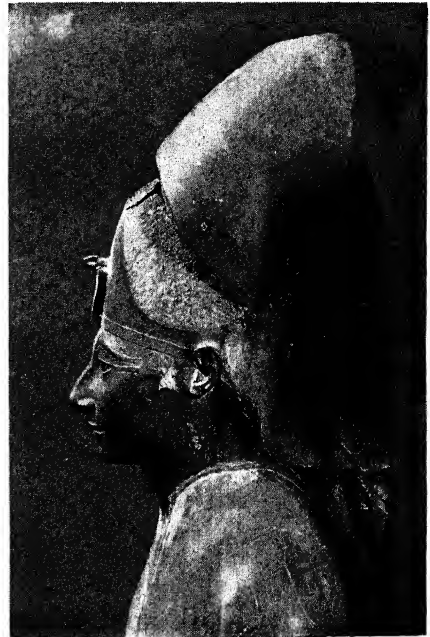


FIG. 3. THUTMOSE III  
STATUE IN CAIRO

queen, who is well known from Egyptian sources under the name of Mutemuya and who was highly honored by her son, Amenhotep III. That Thutmose IV was also on friendly terms with Karaindash, king of Babylon, we know from correspondence between their sons and successors, Amenhotep III and Kadeshman-Kharbe.

Amenhotep III, the grandest monarch of the period of the Egyptian Empire, ascended the throne about 1411 B. C. The power of Egypt had reached its apex and before his death about thirty-five years later that power had begun to wane. It is in this reign that the earliest of the Amarna letters were written. Nearly all

the tablets are letters which fall into one of two groups: (1) correspondence between Amenhotep III and his son and successor Akhnaton on the one hand and independent Asiatic kings on the other, the writers addressing each other as "Brother," and (2) correspondence between the Pharaoh and his Syrian vassals. Most of the tablets belong to the reign of Akhnaton and most of them belong to the second group.

The letters are written on clay tablets which measure only a few inches in their greatest dimension. The script is the so-

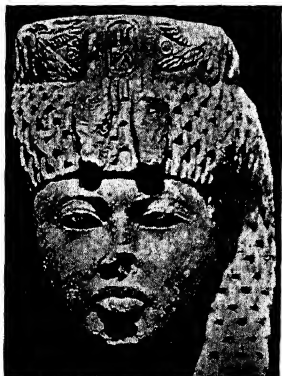


FIG. 4. QUEEN TIY  
HEAD IN CAIRO MUSEUM

called cuneiform or wedge-shaped writing, each tiny wedge being made by the scribe in the soft clay with the end of a reed stylus. After the letters were written the tablets were baked hard and the writing thus preserved. The baked clay was both more economical and more durable than the papyrus of the Egyptians. The language of nearly all the letters is Assyro-Babylonian, a Semitic tongue which was the diplomatic language of the time. A majority of the inhabitants of Mesopotamia and Syria at this period spoke some Semitic dialect and Egyptian itself was a related language. Moreover, the cuneiform script had been borrowed by Asiatic peoples of non-Semitic speech to write their own languages. It had indeed, so far as we know, been invented by the Sumerians, a non-Semitic people who were the first rulers of the Tigris-Euphrates valley in historic times.

The queen of Amenhotep III was Tiy (fig. 4), a very remarkable woman of non-royal origin who became the mother of his son and successor, Akhnaton. He also received in marriage a daughter of the Babylonian king Karaindash and when the latter's son Kadashman-Kharbe came to the throne Amenhotep desired further to cement the relation by a marriage with his royal brother-in-law's daughter. The king of Babylon replied to this expressed desire in terms which may be gathered from the following letter of Amenhotep:

"To Kadashman-Kharbe, king of Babylon, my brother. Thus speaks Amenhotep, the great king, king of Egypt, thy brother: With me it is well; with thee may it be well! With thy house, thy wives, thy children, thy nobles, thy horses, thy chariots, and thy lands may it be very well indeed! It is well with me; with my house, my wives, my children, my nobles, my horses, and the warriors it is very well and with my land very well indeed! [This is the usual form of address of the royal letters.]

"Behold I have learned the matter about which thou hast written me as follows: 'Behold, thou wishest my daughter to wife, although my sister, whom my father gave thee, is there with thee and no one hath seen her whether she be alive or dead.' These are thy words which thou hast written to me on thy tablet. When hast thou, however, sent a high official who knew thy sister and who when he spoke with her might have refreshed his recollection of her? Let him then speak with her. These are the people whom thou sendest: Rika, a . . . of Zakara is one; a donkey-herd of the land of . . . is the other! Neither of them is one who stood near thy father. . . . And thou hast written: 'Thou saidst to my emissaries when thy wives all together stood before thee, "Behold your mistress who stands there before you!" But my emissaries did not recognize her. Is it really my sister who was there?' . . . And thou sayest, 'Who can possibly recognize her?' Why dost thou not send a high official who could give thee words of truth and a greeting from thy sister—a man of that kind—and command him to enter to

see her house and her relations with the king? And thou hast written: 'This may really be the daughter of some beggar or of some man from Gaga or the daughter of a man of Khanigalbat or perhaps a woman of the land of Ugarit whom my emissaries have seen. Who could say to them, "She who is there is she"?' She did not open her mouth and did not speak to them.' Those are thy words. But if thy sister were really dead, who would conceal it or would we put forward another woman? . . ."

Kadashman-Kharbe seems not to have taken offense at the tone of Amenhotep's letter, for he writes later: "As for the maiden, my own daughter, whom thou wrotest that thou dost wish to marry, the girl is grown up. She is meet for a husband; send. that one may bring her." And in another letter he asked a daughter of Amenhotep's for his own harim. Amenhotep replied that no king's daughter of Egypt had ever been given to a foreigner, to which the Babylonian responded: "There are grown-up daughters and beautiful women. Send some beautiful woman according to thy pleasure. Who shall say [i. e., in Asia] 'That is no king's daughter'?" He adds: "And as to the gold about which I have written thee, send thou all there is, very much, . . . now quickly, during this harvest, that I may complete the work which I have undertaken."

Good relations evidently continued between Babylon and Egypt through the reign of Kadashman-Kharbe's son, Kuri-galzu, for the latter's son, Burraburyash, writes to Amenhotep: "Just as formerly thou and my father were good friends with each other, so now let no other relationship enter between me and thee! Write me what thou wishest from my land that it may be brought thee and what I wish from thy land I shall write for."

Amenhotep, as we know from Egyptian inscriptions, also married Gilukhepa, a daughter of Shutarna, king of Mitanni, and Shutarna's son, Dushratta, writes to his brother of Egypt: "May it be well with my sister, Gilukhepa." Dushratta tells news of military operations and hopes that his brother will rejoice at his victories. He goes on: "The Hittites, when they came as

enemies against my land, Teshub, my lord [who was also the god of the Hittites!] gave them into my hand." He sends gifts from the Hittite booty for Amenhotep and Gilukhepa. In another letter Dushratta sends greetings "to my brother who loves me and whom I love; . . . with my sister and thy other wives . . . may it be very, very well indeed. . . . Thou didst send my father much gold . . . may my brother send me much more than to my father . . . for in my brother's



FIG. 5. AKHNATON, THE HERETIC KING  
TENTH EGYPTIAN ROOM

land gold is like dust in quantity!" Later, probably to restore health to Amenhotep, who was aging and near death, Dushratta sent to Egypt the magnificent image of the great goddess Ishtar which a former Mitannian king had carried off from her temple at Nineveh after a victory over the Assyrians. He wrote: "Thus saith Ishtar of Nineveh, mistress of all lands: 'To Egypt, the land that I love, will I go. . . . Behold I have sent her and she has gone. . . . May my brother do her honor and send her back in satisfaction.'"

Amenhotep corresponded also with Tarkhundaraba, king of Arzawa, a country probably situated in Asia Minor, and with the king of Cyprus, exchanging gifts with them. There are a few letters also from a Syrian vassal, Akizzi of Katna, from which can be seen the unsettled condition into



which Syrian affairs were already drifting, due to Amenhotep's waning interest in his Asiatic possessions. Vassal princes were waging little wars among themselves and carrying on independent negotiations with the great Hittite kingdom of Asia Minor which was extending its power into northern Syria. When the old Egyptian king died, affairs in Syria very soon went from bad to worse.

With the accession of Akhnaton (fig. 5) came the remarkable religious revolution

creasing disorder in the north. However, diplomatic relations with the great powers were maintained. One of the Museum's two letters (fig. 1) reads as follows:

"To the king of Egypt thus speaks Ashur-uballit, king of Assyria: May it be well with thee, thy house, thy wives, thy chariots, and thy warriors! I have sent my messenger to thee in order to see thee and to see thy land. That which my father hath not sent have I now sent to thee. One splendid chariot, two horses, and



FIG. 6. THE ANCIENT NEAR EAST ABOUT 1400 B. C.  
REPRODUCED WITH PERMISSION FROM BREASTED, ANCIENT TIMES  
PUBLISHED BY GINN & COMPANY

carried out by the young king and his mother Tiy. The immemorial association of Thebes with the worship of Amon and the hostility of the Amon priesthood and their party induced Akhnaton to leave that city, the capital of Egypt for over 200 years and the place of origin of the reigning families for seven centuries, and to found a royal city of his own farther down the Nile. Here he gave himself up to the worship of his universal sun-god, creator of the universe, and to the building of temples and palaces. There must have been serious disaffection throughout Egypt. The king and his ministers took no thought for the Syrian vassals and this attitude quickly became known and was reflected in in-

one . . . of beautiful lapis lazuli have I sent to thee as thy gift. The messenger whom I have sent to thee to see . . ., let him see and then go! Thy desire and the desire of thy land let him learn and then go!"

Once again Ashur-uballit writes to Akhnaton, sending him this time two chariots (cf. fig. 7) and other gifts and asking for gold which he says, as usual, is like dust in Egypt. He has learned of the gold sent by Amenhotep to Mitanni and thinks that Assyria should have her share.

Dushratta of Mitanni, who was well acquainted with the remarkable power and influence of the queen-mother, Tiy, now carries on a correspondence directly with

her, addressing her as "Mistress of Egypt" and treating her in every respect as a sovereign although her married son, King Akhnaton, was more than a child. "Thou thyself," writes Dushratta, "knowest better than they all [the ambassadors] the words which we [Amenhotep and Dushratta] have spoken to each other. No one else knows them." He writes also to Akhnaton upbraiding him for retaining the Mitannian messengers in Egypt and for sending to Mitanni wooden statuettes in-

caused my people to man ships for the use of the warriors of the king my lord. And who does not obey—his house is no more nor his strength. Behold I am protecting the city of the king my lord. And . . . the king my lord for his servant who is with him."

The remaining Syrian letters reveal a maze of plots and counterplots, of little wars between individual city states and between groups. Each kinglet maligns his neighbors in writing to the Pharaoh and



FIG. 7. AN ASSYRIAN KING SHOTS LIONS FROM HIS CHARIOT  
RELIEF IN THE BRITISH MUSEUM

stead of the golden ones promised by Amenhotep and adds: "All the words which I have spoken with thy father—Tiy, thy mother, knows them. No one else knows them and from thy mother, Tiy, canst thou learn them."

Of the two hundred and fifty or more letters to Akhnaton from Syrian vassals there are a few which appear to have been written in a time of comparative peace. One of these is the second tablet acquired by the Museum (fig. 2). It is from Abimilki, prince of Tyre: "To the king my lord, thus Abi-milki thy servant: seven and seven times I fall down at thy feet. What the king my lord hath said, that am I carrying out. The whole land is afraid before the warriors of the king my lord. I have

the calls for aid are incessant, but they fall upon deaf ears. An important element in the situation was the gradual pressure of the powerful Hittite kingdom from Asia Minor. Certain disaffected princes co-operated with the Hittites, and bands of Bedawin, probably from the Arabian desert, began to overflow into Syria and Palestine. The citizens of Tunip, a city of northern Syria, in their anxious appeal to the Pharaoh recalled the brave days of Thutmose III and said: "For twenty years have we sent to the king . . . but not one word has come to us from our lord." The rulers in the north complain of a certain Abd-Ashirta and his son, Aziru, who are laying siege to the coast cities. Rib-Addi of Gubla (the Greek Byblos, modern

Jubeil), sixty-four of whose letters have survived, bombarded the Pharaoh with a continuous stream of appeals, but to no purpose. Sidon joins the rebels and the tone of the messages of Abi-milki of the neighboring city of Tyre becomes quite different from that of his letter which we have in the Museum. Aziru, the rebel, himself writes to friends at the Egyptian court claiming that he is loyal to Egypt and that he is defending Syria against the Hittites. Rib-Addi is obliged to evacuate Byblos and takes refuge in Beyrût, which in turn is captured by his enemies. He escapes and

young king let his Asiatic empire slip from his grasp. The city princes of Syria-Palestine who were not overwhelmed must have allied themselves with the various invading forces and when Akhnaton disappeared from the scene about 1358 B. C. Egyptian power had completely vanished in Asia. And although victorious Egyptian armies were again to march through Syria, even to the Euphrates, the empire of Thutmose III was never fully regained.

L. S. BULL.

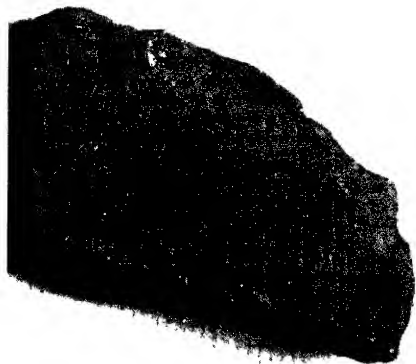


FIG. 1. GREEK INSCRIPTION  
V CENTURY B. C.



FIG. 2. GREEK INSCRIPTION, FIRST  
HALF OF IV CENTURY B. C.

regains Byblos, where he resists the urging of his wife and family to give up his allegiance to Egypt and join the rebels. Finally his letters cease and it is likely that he died in the sack of his city. Conditions were nearly if not quite as bad in Palestine, in spite of the nearness of the Egyptian border. The invading Bedawîn threaten Megiddo, Askalon, and Gezer. Abdi-Khiba, the ruler of Jerusalem, half a dozen of whose letters have survived, warns the king that all his lands are falling away from him to the invading Bedawîn who in this part of the country are the Habiru (possibly the Hebrews under Joshua). But all complaints from Syria and Palestine were unavailing. No adequate effort was made by Akhnaton and most of the despatches from Syria were not even answered. Absorbed in his religion and in his new capital the

## CLASSICAL INSCRIPTIONS

### RECENT ACCESSIONS

We have lately acquired several Greek inscriptions of unusual interest—exhibited this month in the Room of Recent Accessions—and a Latin epitaph, which occurs on a gravestone placed in the Court of Wing K. Our Greek inscriptions are not recent finds, but have been known for some time, having been found at Athens in the seventies of the last century by M. de Mouy, then French Minister to Greece. All are in the Attic dialect and fragmentary in condition. First in importance is a fragment<sup>1</sup> (fig. 1; height,  $5\frac{1}{8}$  in. [13 cm.]) of a decree concerning the assessment of tribute paid to the Athenian Empire. This

<sup>1</sup> Inscriptiones Graecae, I, No. 37 n.

decree (put together from more than thirty fragments found at various times on the Akropolis) is a significant chapter in Athenian history. The year was 425 B. C., the seventh of the Peloponnesian War, when Athens, under the generals Kleon and Nikias, was hard pressed for money with which to carry on operations. It was found necessary to borrow from the temple treasury, but this did not suffice. The tribute of the "allied" states—which had long been maintained at the same total—was very nearly or quite doubled, bringing the annual sum to about \$1,200,000. The injustice of this step aroused considerable feeling even at home; Aristophanes in the *Wasps*<sup>2</sup> (produced in 422 B. C.) has a bitter indictment of Kleon's financial policy. The lines<sup>3</sup>

"A thousand cities our rule obey, a thousand cities their tribute pay,  
Allot them twenty Athenians each, to feed and nourish from day to day . . ."  
give an idea of the resentment with which the policy was regarded. Our fragment gives the actual assessment of the islanders of Paros, Naxos, Andros, Melos, Siphnos, Eretria, and Thera (the amounts listed against the last two are illegible).

The second inscription<sup>4</sup> (fig. 2; height,  $6\frac{3}{8}$  inches [16.2 cm.]) is apparently an account of small sums expended in connection with an athletic festival. But it is so fragmentary as merely to whet our curiosity. Mention is made of the Odeon (line 2) and of the Parthenon (line 7) and of the temple of the Dioskouroi (line 11); the sums paid are insignificant, in the fourth line, 80 drachmas and in the ninth and tenth lines, 3 drachmas, equal to about 60 cents. The fragment may be dated, by the forms of the letters and the spelling, to the first half of the fourth century B. C.

The other three Attic inscriptions consist of fragments of psephismata, or decrees. One,<sup>5</sup> dating from the end of the fourth century B. C., was enacted by the Salamin-

ians in favor of a certain Chr . . . , granting him money, a gold crown, etc. Another,<sup>6</sup> possibly a little later in date, has only a few words preserved, written *στοιχηδόν*, i. e., with the letters arranged in vertical columns, as well as in horizontal lines. Last<sup>7</sup> is a fragment on which part of a decree is preserved.



FIG. 3. LATIN INSCRIPTION UPON A GRAVE ALTAR

Our Latin inscription appears on a cippus (fig. 3; height,  $3\frac{1}{2}$  in. [80.6 cm.]) or grave altar of a type which flourished in the reign of Claudius (41–54 A. D.). The altar is architectural in style, decorated with rams' heads at the upper, and swans' heads at the lower angles, while on the front is an eagle alighting in true Roman fashion on a wreath. The undercutting is deep, the drill freely used. The inscription appears on the upper part of the front, the letters

<sup>2</sup>Ll. 707 ff.

<sup>3</sup>Lines 707 f.

<sup>4</sup>Inscriptiones Graecae, II<sup>6</sup>, 843d; Bulletin de Correspondance Hellénique, 1886, p. 452.

<sup>5</sup>Inscriptiones Graecae, II<sup>6</sup>, 591c; Bulletin de Correspondance Hellénique, 1886, p. 541.

<sup>6</sup>Inscriptiones Graecae, II<sup>6</sup>, 510m; Bulletin de Correspondance Hellénique, 1881, p. 324.

<sup>7</sup>Inscriptiones Graecae, II<sup>1</sup>, 141.

and spaces, as is usual, growing smaller toward the end. Monuments of this character are usually those of freedmen (i. e., ex-slaves) and ours is no exception. We are informed that "To Q. Fabius Diogenes

and to Fabia Primigenia, who lived 47 years at Cumae, a freedman and a freedwoman, the family of Q. Fabius Diogenes set up this monument."

CHRISTINE ALEXANDER.

## ACCESSIONS AND NOTES

**SUMMER ADDRESSES.** In order to facilitate the prompt delivery of mail, it is earnestly requested that the Secretary be notified of recent changes in address. It is also urged that every member of the Museum and subscriber to the BULLETIN kindly send to the Secretary a postal card, stating to what address the summer issues of the BULLETIN should be sent and how many numbers this change of address will affect.

**AN EXHIBITION OF WASHINGTON IRVING HIGH SCHOOL CLASS ROOM WORK.** From May 15 to June 1 "Museum-inspired" work done by students in the art department of Washington Irving High School was exhibited in the corridor of Wing H. This work included textile designs, original costumes, batiks, color studies, illuminated manuscripts, and portrait studies. During the two weeks of the exhibit the attendance was 1,449.

**MUSIC TRADES CONVENTION.** On June 11, one hundred and sixty-one members of the Music Trades Convention came to the Museum to see the Crosby Brown Collection of Musical Instruments. The visitors were met at the Fifth Avenue entrance by Mr. Breck and Miss Morris, who with the members of the educational staff assisted the group in viewing the important features of the collection. Interest centered in the Cristofori piano, the earliest dated pianoforte (1720), and especially in the glass harmonica invented by Benjamin Franklin.

**MEMBERSHIP.** At the meeting of the Board of Trustees, held June 7, 1926, Jean Jacques Reubell was elected a Benefactor of the Museum, Honorable Myron T. Herlick an Honorary Fellow for Life, and the following persons, having qualified, were elected in their respective classes:

**FELLOW IN PERPETUITY,** Allan Marquand, in succession to his father, Allan Marquand.

**FELLOWSHIP MEMBER,** James A. Stillman.

**SUSTAINING MEMBERS,** Mrs. Thomas Ellis Brown, Jr., Mrs. Burgoyne Hamilton, Mrs. Hugo R. Lehrfeld, Mrs. Charles J. Oppenheim, Mrs. Halle Schlesinger, Mrs. W. B. Sharp.

**ANNUAL MEMBERS** were elected to the number of 82.

**A GALLERY OF EARLY CHRISTIAN AND BYZANTINE ART.** The removal of the Rodin sculptures from Gallery D 13 on the first floor to Gallery D 9 on the second floor, overlooking the main staircase, has afforded space for the exhibition of some Early Christian and Byzantine works of art that have hitherto been shown in other galleries. The Early Christian material of the Morgan Collection, however, remains permanently in the Pierpont Morgan Wing. Among notable exhibits in the new Early Christian gallery is the front of a lid of a third- or fourth-century Roman sarcophagus sculptured with a representation of the separation of the sheep from the goats, an allegory of the Last Judgment. Another fragment of a third-century sarcophagus shows a vintage scene, a very popular subject in late Roman and Early Christian art. A marble monument found at Tarsus in Asia Minor, probably of the fourth century, represents a biblical scene, Jonah cast to the whale. Two marble columns of excellent workmanship and covered with vine scrolls come from the destroyed church of Notre-Dame-la-Daurade, Toulouse, of the fifth to sixth century. A mosaic panel from Carthage and several Coptic textiles give the visitor an idea of the color schemes of the Early Christian

period. Of great rarity and value is the collection of third- to fourth-century gilded glass with representations of the apostles and portraits of the owners.

M. S. D.

**PORCELAIN WITH YUAN SHI-KAI MARKS.** After the death of the famous strong-minded Empress Dowager of China and her nephew, the unfortunate Emperor Kuang Hsu, who mounted the Dragon unexpectedly a few hours before her, the Ch'ing Dynasty practically came to an end. Though the masterful lady on her deathbed put on the throne the last Emperor, Hsüan T'ung, then a child, there was nobody in the court circle strong enough to replace the Great Lady who for so many years and under different sovereigns had held China together on its downward path. After a few years the republic was declared, oddly enough as a trial by permission of the young Emperor, who with his court and numerous relations continued to lead a poverty-stricken existence in the Forbidden City, the great Peking palace.

It was then that Yuan Shi-kai, one of the statesmen of the Empress Dowager in the last difficult years of her reign, became president of the new republic. If he had lived he might have become the strong, unscrupulous ruler needed to hold the great empire together, but ill health and super-

stitious forebodings of an early death hastened his efforts to realize the ambition of becoming Emperor himself, and to found a dynasty. He thought the moment favorable, counting on the help of powerful viceroys who promised to support his scheme; he made preparations for his coming to the throne; palaces and temples were restored; and even the porcelain vases usually given to ambassadors and high officials on the occasion of a coronation were ordered. But at the last moment some viceroys, generals of powerful armies, abandoned him, the ambitious plan had to be given up or postponed, and he died without being able to leave a throne to his worthless son.

Some of the porcelains which had been marked with Yuan Shi-kai's reign mark as Emperor of China were afterwards given by the then President of the Republic as New Year's gifts to foreign diplomats.

A pair of small vases of this description have been given to the Museum by Mrs. J. Spier, who acquired them in China, and are now shown in the Room of Recent Accessions. Although unimportant from an artistic and ceramic point of view, these little vases decorated with grasshoppers in the famille verte style are of interest because of the Yuan Shi-kai mark. They are sad mementoes of vain ambitions and pride which came to naught.

S. C. B. R.

# LIST OF ACCESSIONS AND LOANS

JUNE, 1926

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN	†Ushabti figures (2), blue faience, late dynastic period . . . . .	Anonymous gift, in memory of Edward A. Bowen
ARCHITECTURE .	*Mantelpiece, marble, American (?), second quarter of XIX cent. . . . .	Purchase.
ARMS AND ARMOR .	*Collection (365) consisting of swords, daggers, crystal dagger hilt, and models of firearms, European, XIII–XVIII cent	Gift of Jean Jacques Reubell in memory of his mother, Julia C. Coster, and of his wife, Adeline E. Post, both of New York City
	*Suit of Maximilian armor, half-suit of Gothic armor, complete tilting harness, and three-quarter black tilting harness, German, late XV–middle of XVI cent	Gift of George D. Pratt
CERAMICS. . . . . (Wing H, Room 12)	Pottery dish, shape of four lilies, Chinese, T'ang dyn. (618–906 A. D.) . . . . .	Purchase
	†Bath stones (13) and plaque earthenware, and stone mould, Mesopotamian or Persian, X–XII cent . . . . .	Purchase
COSTUMES . . . . .	*Dress, blue brocaded silk, English, abt. 1845 . . . . .	Gift of G. H. Cunningham.
CRYSTALS, JADES, ETC.	*Imperial green jade seal, Chinese, Sung dyn (960–1280 A. D.) . . . . .	Gift of Ellis G. Seymour.
GLASS (OBJECTS IN)..	†Wine glasses (5), probably German, or Low Countries, XVIII cent. . . . .	Gift of George D. Pratt.
LACES . . . . .	*Collar, round scallops, reticello design, without the seed-forms of the XVI cent, Italian (Genoese), early XVII cent . . .	Gift of Miss Margaret Taylor Johnstone, addition to Memorial Collection for Mrs. James Boorman Johnston.
	*Borders (2) and square for a talith or Jewish praying scarf, silk needlepoint lace, period of Louis XIV; squares (4) and border, silk needlepoint lace, period of Louis XV, —French, XVIII cent. . .	Gift of Miss Margaret Taylor Johnstone.
LEATHERWORK. . . . .	*Book binding, Egypto-Arabic, XII cent.	Gift of Kirkor Minassian.
MEDALS, PLAQUES, ETC.	†Silver medal, Cardinal Mercier, by J. J. Jourdain, French, contemporary. . . . .	Gift of Cartier, Inc.
	†Bronze medal, sixth centennial of the foundation of the city of Mexico, Mexican, contemporary. . . . .	Gift of the Department of Foreign Relations of Mexico, through Arturo M. Elias, Consul General.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
METALWORK . . . . .	*Grate facing, cast iron, with ornament after Thorwaldsen, German, second quarter of XIX cent . . . . .	Purchase
	*Bronze ladle, Chinese, modern imitation of the T'ang dyn. . . . .	Gift of Ralph M. Chait.
MINIATURES AND MANUSCRIPTS . . . . .	†Page from a Koran, Egypto-Arabic, XI-XII cent. . . . .	Gift of Kirkor Minassian.
	*Illuminated initials (2), from a missal, on parchment, Italian, XIV cent . . . . .	Gift of Bradish Johnson Carroll
	*Miniature portraits (2): Gulian Ludlow and Maria Ludlow Ludlow, both by John Ramage, American, 1763-1802	Purchase.
MISCELLANEOUS . . . . .	*Border of wall-paper, French, early XIX cent; samples (82) of wall-paper borders, mainly French and German, first half of XIX cent . . . . .	Purchase
PAINTINGS . . . . .	Makemono: The Four Seasons, by Tsunenobu, Japanese, 1636-1713 . . . . .	Purchase.
(Wing H, Room 13)	*Madonna Adoring the Child, by Bernardino Fungai, Italian, abt. 1460-1516; Adoration of the Magi, by Peter Paul Rubens, Flemish, 1577-1640; Stoke-by-Nayland, by John Constable, British (English), 1776-1837, portraits (2): Lady and Gentleman, both attributed to Charles Willson Peale, American, 1741-1827. . . . .	Purchase.
(American Wing)	†Landscape, by Ralph Albert Blakelock, 1847-1919, Autumnal Twilight, by George H. Bogert, 1864-1923; Harem Scene, by H. Siddons Mowbray, 1858-	Gift of Edward D. Adams.
SCULPTURE . . . . .	*Bronze-gilt figure, Maitreya, Chinese, Wei dyn (486 A. D.); carved wood figure of Vairocana Adi Buddha, Japanese, early Fujiwara period (abt. 950 A. D.), marble statue, Fragilina, by Attilio Piccirilli, American, contemporary. . . . .	Purchase.
(Wing K, Room 7)	†Bronze group, Mare and Foal, and bronze statue, Percheron Stallion, both by Herbert Haseltine, American, 1925. . . . .	Gift of Mrs. George Blumenthal.
TEXTILES . . . . .	*Curtains (4), red damask, French (?), XIX cent . . . . .	Gift of Mrs. Robert W. de Forest.
WOODWORK AND FURNITURE. . . . .	†Mirror, gilded, American, early XIX cent	Gift of Mrs. Alvin Philip Knell, in memory of her father, Halstead Holloway Frost.
	*Doorway from Bristol, Rhode Island, last quarter of XVIII cent . . . . .	Purchase
	*Armchair and side-chairs (6), Sheraton influence, American, early XIX cent. . . . .	Purchase.
	*Armchair, mahogany, American (New York), abt. 1820; chairs (2), mahogany, French, abt. 1822; side-chairs (2), rosewood and mahogany, French (possibly American), middle of XIX cent. . . . .	Purchase.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
CERAMICS.... . (Wing H, Room 12)	Vases (2), Tzu chou ware, Chinese, Sung dyn (960-1280 A. D) . . . . .	Lent by Mrs. C. R. Holmes.
GLASS (OBJECTS IN).... (American Wing)	Wine glasses (5), blue glass, American, XVIII cent . . . . .	Lent by Mrs. William R. Brent.
METALWORK..... (Wing E, Room 9)  (Floor II, Room 23)	Bronzes (7), Chou period (1122-256 B. C.); bronze ornament, Tsin period (550-577 A. D), Chinese . . . . . Silver tankard, maker, Daniel Russell, abt 1750; silver porringer, maker, Jonathan Otis, second half of XVIII cent,—American . . . . .	Lent by Mrs C R. Holmes.  Lent by Mrs Harry H. Benkard.
MINIATURES AND MANUSCRIPTS . . . . .	*Portraits (2): John Inman Linzee and Mrs John Inman Linzee, both by Richard M. Staigg, American, XIX cent . .	Lent by Mrs. John T Linzee.
MUSICAL INSTRUMENTS.	*Upright piano, by Pape, French, early XIX cent. . . . .	Lent by V. Event Macy.
PAINTINGS... . . . . (Floor II, Room 28) (Floor II, Room 26)	The Young Virgin, by Francisco de Zurbaran, Spanish, 1598-1662 . . . . . Self-Portrait, by Rembrandt van Rijn, Dutch, 1606-1669. . . . . *Portraits (6): Philip Philipse, Mrs Philip Philipse, Mary Philipse, Margaret Philipse, Nathaniel Marston, and Mrs Nathaniel Marston, all by John Wollaston, active 1751-1769; portrait of Captain Frederick Philipse, by Gilbert Stuart, active 1755-1828,—American . . .	Lent by Dario de Regoyos Lent by Paul M. Warburg
(Floor II, Room 16)		Lent by Mrs. Frederick G. Goodridge
(Floor II, Room 16)	Portraits (2): William Bayard and Mrs William Bayard, Jr, both by Gilbert Stuart, American, 1755-1828. . . . .	Lent by Howard Townsend.
(Floor II, Room 16)	The Bathers, by William Morris Hunt, American, 1824-1879 . . . . .	Lent by Mrs. Hunt Slater.
WOODWORK AND FURNITURE.. . . .	*Tambour desk, satinwood; armchairs (2), and side chairs (4), Sheraton influence, mahogany, late XVIII cent.; side chairs (2), Sheraton influence, mahogany, late XVIII-early XIX cent; sofa, mahogany, made by Duncan Phyfe, early XIX cent.,—American. . . . . *Wing chair, upholstered, made by Duncan Phyfe, American, early XIX cent . . . . . *Pedestal stand, mahogany, abt. 1820-1830; secretary with marquetry decoration, abt. 1832-1836; armchair, overstuffed, abt. 1840,—French. . . . .	Lent by Mr. and Mrs. George A. Cluett. Lent by Mrs Harry H. Benkard. Lent by Miss Sarah Cooper Hewitt.

\*Not yet placed on exhibition.

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# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE

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## ADMISSION

The Museum, including its branch, The Cloisters, is open daily from 10 a m to 5 p m; Saturday until 6 p m; Sunday from 1 p m to 6 p m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

## MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students, and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

## CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m to 4 45 p. m.

PUBLISHED MONTHLY

PRICE TWENTY CENTS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI

NEW YORK, AUGUST, 1926

NUMBER 8



NATIVITY OF OUR LORD, BY BERNARDINO FUNGAI  
SEE PAGE 190

BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER 8  
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A Bequest—The Photograph Department—A Museum Instructor for Members.

MEMORIAL EXHIBITION  
OF THE WORK  
OF JOSEPH PENNELL

The Museum is planning to hold a memorial exhibition of the work of Joseph Pennell during the coming fall. The exact date and more detailed information as to the extent and character of the exhibition will be given in a later BULLETIN.

PUBLICATIONS OF  
THE MUSEUM'S EGYPTIAN  
EXPEDITION

Three volumes have just appeared in the series of publications which are being issued as a record of the excavations and investigations conducted by the Museum's Expedition in Egypt.<sup>1</sup> The publication

<sup>1</sup>Publications of The Metropolitan Museum of Art Egyptian Expedition, edited by Albert M. Lythgoe, Curator of Egyptian Art. Vol II, New Texts from the Monastery of Saint Macarius, by Hugh G. Evelyn White. Quarto, xlviii, 299 pp., 27 plates. Vol III, The Monastery of Epiphanius at Thebes, Part I, by H. E. Winlock and W. E. Crum. Quarto, xxvi, 276 pp., 51 illustrations in the text and 35 plates. Vol. IV, The Monastery of Epiphanius at Thebes, Part II, by W. E. Crum and Hugh G. Evelyn White. Quarto, xvi, 386 pp., 17 plates. Price per volume, \$15 in boards, \$12 in paper.

of two of the present volumes has been made possible by the generosity of Edward S. Harkness, Chairman of the Egyptian Committee of the Trustees, while the cost of the third volume has been met by an appropriation made by the Trustees out of the Francis L. Leland Fund. All three of these volumes are concerned with the investigations carried out by the Expedition on monuments of the Coptic or Early Christian period, of which reports have appeared in the BULLETIN during past years.

It will be remembered that immediately after the war, in 1919-21, in continuation of earlier studies made by the Expedition into the history and architecture of the monasteries of the Wadi'n Natrûn, the late Hugh G. Evelyn White made the fortunate discovery in a storeroom of one of those monasteries—that of Saint Macarius—of a great mass of fragments of manuscripts which had escaped earlier investigators.<sup>2</sup> In the early eighteenth century, emissaries of the Vatican had visited the Wadi'n Natrûn and had carried off to Rome a large number of invaluable manuscripts. The fragments discovered by Evelyn White proved to be leaves, for the most part, of those very volumes which had been transported to the Vatican two hundred years earlier. It is his edition of these newly discovered texts which, following his untimely death in 1924, is now being issued by the Museum in the volume entitled *New Texts from the Monastery of Saint Macarius*.

There are reproduced in the volume some sixty independent pieces: biblical, liturgical, homiletic, and narrative (Apocryphal Gospels, *Acta*), the greater number in copies of the ninth or tenth, some of the succeeding centuries. A part of these serve to amplify texts already known, others introduce us to new works. Not the least interesting piece is among those of later date: a large portion of an Arabic version of the *Apophthegmata* (Sayings of the Fathers) and of the Homilies of Esaias of Scete, written, not in Arabic character, but phonetically transcribed into Coptic letters, thus giving a unique and valuable picture

<sup>2</sup>Cf. BULLETIN of M. M. A., July, 1920, Part II, and November, 1921, Part II

of the pronunciation of Arabic in the fourteenth century. Bohairic calligraphy is well illustrated by the collection, and the book contains a series of reproductions of the most characteristic hands

The other two volumes now issued by the Museum are concerned with the results derived from the Expedition's excavation of the Monastery of Epiphanius, at Sheikh 'Abd el-Kurneh, Thebes, carried on by H. E. Winlock in the years 1912-14.<sup>3</sup> These excavations yielded material of great archaeological interest, but were particularly noteworthy in the recovery of a large number of written documents—pottery and limestone ostraca and manuscripts—which furnish an interesting picture of life at Thebes in the seventh century A. D.

Of these volumes, Mr. Winlock has contributed the chapters dealing with the excavation of the monastery and describing the archaeological material; W. E. Crum, the well-known Coptic scholar, has furnished chapters on Early Christian Thebes and its civilization, and has edited the Coptic texts amounting to some 9,200 lines; while the Greek texts have been edited by the late H. G. Evelyn White.

Concerning the scope of these two volumes, Mr. Crum makes the following comment:

"Finds of Coptic ostraca and papyri have been many in the past but none, with the exception of that at Deir el-Bahri, has been so clearly defined and located as in the case of those discovered by the Museum's work at Sheikh 'Abd el-Kurneh. The texts from Deir el-Bahri were chiefly concerned with a bishop and his affairs and centered round the *coenobium* of Saint Phoebammon; those from Sheikh 'Abd el-Kurneh mainly relate to a hermit and his disciples, dwelling in a *laura* of separate cells. Both these finds date from the same period: about the year 600, when the church of Alexandria was still preoccupied with inexhaustible Christological disputes, wherein however these Coptic communities in the distant Sa'id took apparently but faint interest. Monks and hermits are alike busy with their own small affairs—the affairs

of daily life and, chief among them, the problem of food-supply. This is patently the case with the little community gathered around Epiphanius, a large amount of whose correspondence has reached us and is now published by the Museum. This Epiphanius, the central figure of our group, is a seer and wonder-worker, a typical holy man, venerated throughout the neighborhood, consulted by all sorts of people, in sickness, distress or uncertainty. We learn many interesting things from the letters addressed to him appealing for counsel or sympathy, and found scattered through the ruins of his settlement. Light is thrown by them on countless details of Egyptian ascetic life, hitherto scarcely observed; while the remains of the buildings themselves—the brick towers, the score or so of rooms or cells, besides the adjoining dynastic tombs adapted to dwelling-places—and of the wooden furniture and utensils, earthenware vessels, remains of leather and metalwork, give concrete illustrations of the life led in "the holy hill of Jême," in that generation which saw both the Persian and the Muslim conquests and which was probably the last to occupy the hermitage before its abandonment.

"To archaeologists the new publication offers a minute record of the results of two seasons' excavation, with discussions of the relations of this hermitage to other such remains in the West Theban neighborhood and the bearing of the evidence upon the material civilization of the time, in provincial Egypt. To historians it supplies a quantity of fresh documents for the history of Eastern monasticism (or more precisely, asceticism), chiefly indeed in its material aspects, yet not without some light thrown too upon the spiritual occupations of the hermits; while linguists will find much that is new in the six to seven hundred texts, all here published for the first time and including many characteristic letters, typical of the monkish correspondence of that day, besides a number of instructive lists and accounts and enough remnants of ascetic literature, in all its branches, to show us what these hermits read."

<sup>3</sup>Cf. BULLETIN of M. M. A., vol. VII, page 189, and vol. X, page 138

AN EMBROIDERED CAP  
OF THE SIXTEENTH CENTURY

To the changes wrought by the Reformation, and to the luxurious taste of Henry VIII, is due the development of English secular embroidery. No longer able to work for the church, the embroiderers found an outlet for their art in the decoration of civil costume. Whereas many portraits of the period testify to the popularity of this kind of personal ornament in all classes of society, the incorporation, by Queen Elizabeth, of the Broderers Company in 1561 in



FIG. 1. EMBROIDERED LINEN CAP, SECOND HALF OF XVI CENTURY

the city of London, shows her recognition of the commercial importance of the craft.<sup>1</sup>

Of such embroidery two characteristic types may be distinguished during the Tudor period.<sup>2</sup> The first is the so-called "Spanish work," which is embroidery in black silks and metal threads on linen; while the second type, similar in style, is worked in colored silks and metal threads on linen. This in its ingenious if less artistic spirit is closer to the fantastic stump-work embroideries of the Stuart period. To the first type, examples of which are rarely met with, belongs an embroidered linen cap (fig. 1), round in shape, with a brim like a turn-back cuff, edged with metal lace and spangles—a recent acquisition of the Museum shown in Gallery H 22.

Spanish work such as this delightful cap,

<sup>1</sup>Jourdain, *English Secular Embroidery*, p. 56.

<sup>2</sup>This refers only to costume embroidery.

intended for a grave lawyer or portentous statesman, is said to have been introduced into England by Catherine of Aragon. The art of needlework itself she probably learned from her mother, Isabella of Spain, who, it is said, always made her husband's shirts. From 1529 onwards English inventories are filled with entries of "Spanish" work and "Spanish" stitch.<sup>3</sup> Mary I, daughter of Catherine of Aragon, continued this tradition of needlecraft. Although the style did not die out completely until the accession of Charles I, it became less popular in the reign of Elizabeth, who, in accordance with the political tendencies of the time, preferred French and Italian models.

From the few examples of this embroidery<sup>4</sup> that have come down to us, we find that the design usually consists of stems worked in plaited metal threads and naturalistic flowers worked in black silk threads. The work itself is very fine, and the earlier it is, the greater the tendency to order and simplicity in the designs and stitches. In the colored embroidery, more characteristic of the later Elizabethan work, the basis of design remains the same, but one finds a less orderly, if more lively, expression in the rendition of the heavy meandering stems from which spring lilies, pansies, roses, and carnations with the sprightly and incongruous addition of butterflies, snails, caterpillars, or owls.

In contrast to such exuberant and untrammelled designs, the cap recently acquired by the Museum is a rare example of restraint and orderly decoration despite a certain crudeness and naïveté of drawing. The scrolling stems have been worked in plaited silver-gilt. The flowers have been outlined in chain stitch and the effect of shading has been achieved by the use of back stitches and very fine running stitches. This effect of shading is similar to that produced by simple lines of hatching in the woodcuts and engravings of the period. The implied connection is strengthened when one realizes that three of the motifs found on the embroidered tunic in the collection of the Viscount Falkland were ap-

<sup>3</sup>Jourdain, p. 41.

<sup>4</sup>Pieces in the Victoria and Albert Museum and others in English private collections.

parently taken from Geoffrey Whitney's *A Choice of Emblems and Other Devices*, published at Leyden in 1586.<sup>5</sup> Moreover, in Thomas Treveloyn's *Epitome of Ancient and Modern History*,<sup>6</sup> dated 1608, are to be found various designs for use in the decorative arts.

The flower forms that are incorporated

as the borage. This plant is found frequently, notably in the *Book of Hours* of Anne of Brittany. It appears that in the sixteenth century it was much cultivated and highly esteemed and was supposed to possess exhilarating qualities for which it no longer receives credit. "There be also many things made of them used every-



FIG. 2. PORTRAIT OF PHINEAS PETT, 1613  
REPRODUCED BY PERMISSION OF THE NATIONAL PORTRAIT  
GALLERY, LONDON

in the decorative scheme of the embroidery of the cap are of especial note as evidence of the botanical interests of the time. The pomegranate, the origin of whose use in English design is associated with Catherine of Aragon, can be easily identified. The flower with five roundish petals is probably the pansy; the flower with the five tapering petals and long stamen has been identified

<sup>5</sup> Kendrick, *English Embroidery*, p. 78.

<sup>6</sup> In the Pierpont Morgan Library.

where for the comfort of the heart, for the driving away of sorrow and increasing the joy of the mind."<sup>7</sup>

An unusually pertinent comparison with this embroidered cap is afforded by the portrait (fig. 2) of Phineas Pett<sup>8</sup> (1570–1647), master builder of the navy and naval commissioner during the reigns of James I

<sup>7</sup> Gerard, 1597; cf. Chambers *Encyclopedia* under *borage*.

<sup>8</sup> No. 2035, National Portrait Gallery, London.



and Charles I. Judging from the inscription above his head, which gives his age as forty-three, the portrait must have been painted in 1613. In general the costume, with full breeches, jerkin, and neck whisk, would confirm this date, while it may be assumed that the ship seen through the aperture is the Prince Royal launched in 1610 and at that time the largest in the navy. Of course the interesting point is the pronounced similarity of the embroidered cap he wears to that which the Museum has just acquired. Whereas frequently one finds portraits of men of the period wearing somewhat similar caps, this is an instance of similarity striking even in details. One observes the same round shape with the turn-back cuff edged with metal lace, although it must be admitted that Phineas Pett's cap is perhaps a step ahead in elegance, as it appears to be decorated with pearls—often used in the ornament of Elizabethan costume. The portrait is interesting evidence of the costume that men wore with this somewhat gay and feminine head-gear. It also shows the persistence of a style in costume and in embroidery that covers at least the long reign of Elizabeth. This very persistence makes it difficult to assign a definite date to such caps, but it is probable, from the character of the design and the use of black embroidery only, that the cap may be dated in the second half of the sixteenth century.

ELEANOR B. SAXE.

## THE MADONNA OF SIENA

There is an apparent contrast between life in Siena according to the historians and the character of her art; the histories being full of turbulence—factions, riot, assassination, and proscription; the art placid, tender, and lovely beyond all others. Her greatest art coincides approximately with her political eminence for about a hundred years from the later part of the thirteenth century. The artists of the early time, though their ideal was as closely followed as might be by those coming after, were inspired more than the others by a spirit of adventure, always, however, within the limits of their beautiful patterns,

the ordered line and sumptuous ornament passed on to them from the Byzantine schools of the tenth to the thirteenth century. In the work of these old painters sometimes appear intellectual and emotional novelties—such as a touch of Gothic pathos—and actualities of life, like the portrait of a famous general or scenes of city and country life. But in the main the expression of a state of mind, a mediæval state of mind, was what they strove for—the mystical communion with celestial beings; and, broadly speaking, this was the motive of all their successors.

The glorification of the Virgin, one might say, was the supreme purpose of Sienese painting throughout the two centuries and more of the city's independent life. The Virgin was not only their Heavenly Advocate, particularly theirs, but she was also their feudal lady, the everlasting queen of the Sienese republic, whether the aristocrats or the great merchants or the populace held the reins of government. The archives of the earlier history are scanty and intermittent, but the account of the election of the Virgin as Lady of Siena has come to us with all the details, complete and exulting! One's pulse quickens in thinking over those far-off events—the great peril, the devotion, and the day of triumph. The fervent and mystical soul of the old city is revealed in them, the same soul, in this case at least, that is embodied in the pictures. The story, therefore, is appropriate in these pages as a commentary on Sienese art.

It happened in the late summer of 1260. With the enemy far outnumbering them at their gates, with panic in their city, with no human help in sight, the bishop and the civil rulers ordained a day of penitence and prayer. Bareheaded and barefooted, some only in their shirts, with ropes about their waists, the townspeople, following the great carved crucifix and the chanting clergy, repaired to the cathedral and prostrated themselves before the altar of the Madonna on which was the painting later to be named Our Lady of Grace. Then their syndic, Buonaguida, who had been made supreme dictator in this time of stress, stood up amid the sobbing peni-

tents and prayed "Gracious Queen of Heaven," he prayed, "I, miserable sinner, I give to thee, dedicate to thee, consecrate to thee this city and the country of Siena, and I pray thee, Sweet Mother, that it will please thee to accept the gift though a poor one, notwithstanding our weakness and our sins, and to free this our city from the hands of our enemies the Florentines." The effect was instantaneous. Courage came back to the panic-stricken and abject town; all quarrels within their walls were reconciled; each went to his duty sustained by a sense of perfect security under his omnipotent mistress. When the time came the determined Sienese marched out to Montaperti on the Arbia where their foes were encamped. What followed was due in part to the defection of the Ghibellines in the opponents' army, in part to the tactics of the German knights fighting on the side of Siena, but most of all to Sienese valor, the valor and strength which the Virgin had given them; to her belonged the credit and the praise. Thereafter on the coins and seals, in addition to the ancient inscription *Sena Vetus*, were placed the words *Civitas Virginis*.

Dante in Florence passed his childhood in the shadow of the catastrophe of that day; he speaks of it to *Farinata degli Uberti* in the infernal regions, "the rout and the great carnage that dyed the Arbia red"<sup>1</sup>

Thus Siena became the city of the Virgin. In what form the victors of Montaperti imaged their benefactress we can still see in certain ancient pictures. She is like those schematic figures in late Byzantine mosaics and illuminations, drawn with hard calligraphic lines in black and gold—large-eyed and long-nosed, with claw-like fingers. Her voluminous blue mantle is draped over her head hood-wise and swathes her body and limbs. Noble and impressive as these pictures are, the Madonna they portray is rather morose and forbidding to our eyes, though beautiful and benign to the eyes of the thirteenth century, as the hymnists and poets of those days thus describe her.

<sup>1</sup>*Inferno*, Canto X

Ond'io a lui "Lo strazio e il grande scempio  
Che fece l'Arbia colorata in rosso."

But within a few years a great change took place. A new vision was evolving and artists of the next generation developed and fixed the appearance of the Virgin for subsequent Sienese art—Duccio who painted the great altarpiece of the Madonna, the "Majesty" which was carried through the streets from the artist's workshop to its place on the high altar of the cathedral, in public procession with music and solemn rejoicing; the brothers Lorenzetti who added to the stateliness of Duccio something of the lively and topical spirit of the contemporaneous art of northern Europe; and more than any other, Simone Martini, suave and virile, the inventor in particular of Sienese winsomeness and tenderness. These were the masters whom all the later painters of the city emulated.

The ups and downs of Sienese art cannot concern us in this article. In times of danger the city was rededicated to the Virgin but never with the grand frenzy of the first dedication, nor with the miraculous effect on occurrences which that had. Politically as well as artistically Siena seems to have had a way of looking back to her great days in spite of changed conditions and new developments. Nevertheless, in painting at least, the middle of the fifteenth century found her in a period of production second only to the great time. The old themes, such as the Birth of Mary, the Annunciation, the Nativity of our Lord, the legend of Saint Francis, and some newer themes from the lives of their own saints, Catherine and Bernardino; but vastly more than any other, the Madonna and Child, alone or with angels and saints—these were the subjects executed at that time with new subtleties of vision and new refinements of workmanship. The sterner beauties of the old masters were not striven for, but their milder and more lovely moods were followed. The Virgin no longer appears in her majesty as Queen of Heaven, but as a delicate and high-born young girl, just verging into womanhood, with sheltered complexion and long, tapering fingers—one accustomed to fine millinery and every luxury.

But among these delightful, backward-gazing artists, rumors from without their

enchanted garden soon began to make themselves heard. The painters of Florence and Umbria were busied with new things—perspective, anatomy, movement, landscape; ancient Roman art had been uncovered; ancient culture was being resuscitated. All Italy was a-quiver with the anticipation of the modern age. Even conservative Siena, however strong her faith in the mediaeval ideal, could not shut her eyes completely to the accomplished fact of all this change. So, gradually, as is the way of innovations and corruptions, the new spirit began to ingratiate itself into the Siennese school. The ancient practices, closely adhered to in certain works, would be abandoned by the same painter in other works; sometimes the effort would be made to combine the new with the old. Thus the old barriers tended to disappear. Foreign artists even were called to Siena. Her art was dying, slowly but beautifully; the last paintings have a wistful and futile loveliness which belongs to them alone. The marvels of the new dispensation were taking form—Leonardo, Michelangelo, Raphael, and Titian were in the full vigor of production, while there were painters in Siena still occupied with the gold and vermilion and ultramarine of the mediaeval miniaturist, in recombinations of patterns and subjects set down by contemporaries of Dante.

A production of this late phase of Siennese art has been recently bought by the Museum. Its painter, Bernardino Fungai, was one of those who joined alien influences to the native traits, and in some of his pictures, of which ours is one, his liveliness and playfulness must have appeared sadly heretical to those who held fast to the tradition. It is a Nativity of Our Lord,<sup>2</sup> not the subject which the old art sanctioned, but a mystical Nativity, a foreign invention of the early fifteenth century, in which none of the circumstances of birth appear. This rendering of the subject was not popular in Siena; not until the last quarter of the century do we find there a prominent treatment of it—in the pictures by the most

versatile and cosmopolitan of the Siennese artists, Francesco di Giorgio. Fungai of a generation later was an imitator of that master among others. But the chief influence, beyond those he inherited, which Fungai underwent and which is particularly discernible in our panel, is that of Pinturicchio, who was called to Siena to paint the decorations for the Library of the Cathedral, those famous pictures of the History of Pope Pius II, and who after the completion of these executed other Siennese commissions.<sup>3</sup> The general aspect of our picture, depending as it does on the important landscape, is clearly due to the style of Pinturicchio, with which Fungai had ample opportunity to become familiar without leaving his native city.

Other influences show in our panel but it would be tedious to dwell upon them. Fungai was an eclectic borrowing here and there as suited his taste, but the characteristics of his stock predominated in his make-up. His borrowings are not incongruous and the blandness and serenity of Siennese art still pervade his work. Not a great master surely, but a delightful artist painted our picture. No great effort, no profound thought went into its making but one finds it more pleasing perhaps than many a work of high ambition and pretentious purpose. With calm application he set about his job, placing the holy people large in the foreground, having care to make Mary beautiful in her gold brocade mantle, Joseph decrepit and very reverent, and the Child arch and winsome. Then he had to consider the prescribed accessories—the ruined architecture, the ox and the ass, and the rough shed for shelter; these attended to, he was free to elaborate as he pleased. So into the vacant spaces of his composition he put diverting incidents for the wandering attention of the worshippers—the approaching shepherds, one carrying a lamb on his shoulders, a winding highway with travelers, the magi and their retinue, peasants driving their beasts into town, large birds (or chickens, are they?)

<sup>2</sup>Tempera on panel; h. 54  $\frac{7}{8}$  in., w. 39  $\frac{3}{4}$  in. Rogers Fund, 1926. Room of Recent Accessions.

<sup>3</sup>Among these commissions were frescoes for the reception hall in the newly built palace of Pandolfo Petrucci, the ceiling of which is installed in our Museum.

in a netted inclosure in a field. Miles of country are shown, a distant valley with a river and a city, and steeply rising cultivated hills quilted with hedges and lanes. In the sky God the Father, accompanied by baby cherubs, emerges head and shoulders from a glory of light, the Dove of the Holy Ghost hovering below. And no one of these embellishments stands out unduly, for the whole scene is enveloped in a pleasing and restful tone of the color of old silver.

For fear that the spell might be broken in the process, one shrinks from the task of tracing sources of motives or finding fault with technical shortcomings in so fascinating a picture. It is typical of the circumstances in which it was produced. With it the Museum acquires its second important example of late Sienese art, the other being the more purely traditional Assumption of the Virgin by Benvenuto di Giovanni from the Convent of Grancia in the Province of Grosseto. The representations of the Madonna in these two pictures are expressive of what was happening when they were painted. In such images the Sienese of about 1500 conceived the appearance of the Virgin who was still their sovereign Lady though her tenure of the city was drawing to a close. Duke Cosimo and the generals of Charles V, practical people, took no stock in such old-world fancies.

In Benvenuto's panel there is very little reality. As the figures are strictly in the tradition, an imaginative existence of a sort is lent to them. The Madonna, however, one must acknowledge, is doll-like. Fungai's Madonna has more substance perhaps but less spirituality. He has given her something of the look of a plump country girl. But to him who loves Sienese art these figures have an extraneous beauty, factitious and "literary" no doubt but still valuable, when their lineage is thought upon; for they descend from the dainty and capricious Signorina, the Madonna of the previous generation, and beyond that from the compassionate Queen of Paradise in Duccio's "Majesty," and her image in turn comes out of those on the earlier pictures like the famous one, Our Lady of Grace, before which Buona-

guida for the people of Siena had done homage.

When the Spanish fortress was rising in the city, the old formula of the dedication to the Virgin was followed for the next to the last time. The keys of the city were again laid before the ancient picture, brought out for the occasion from its closed chapel. There was a rousing of the old spirit once more; the Spaniards were driven out and their fortress demolished. But Cosimo de' Medici and the Imperial army invested the town to starve it into capitulation. The last dedication, in the midst of famine and pestilence, took place in 1555 one month before the surrender.

BRYSON BURROUGHS.

## NEAR EASTERN METALWORK

The Metropolitan Museum is fortunate in possessing a large and important collection of Near Eastern metalwork dating from the twelfth to the nineteenth century and displaying various methods of decorating objects of daily use. Students of metalwork have here, therefore, a great opportunity to study not only the development of design but also the skill of the Oriental metalworkers. The majority of the pieces belong to the Edward C. Moore bequest and are exhibited in Gallery H 10. The most important specimens are the bronze and brass objects from Mesopotamia, Egypt, and Syria, richly decorated with inlaid silver and copper. This part of the collection, of great historical and artistic value, can be compared in number and quality only with the collection of the Arab Museum at Cairo. Near Eastern metalwork with silver inlaid and engraved decoration of the eleventh to the fourteenth century is very rare today and only seldom appears on the market.

From remote antiquity the Orientals were skilful metalworkers and knew the process of inlaying metals with different stones or with other metals. The silver inlaid objects of the Mohammedan period are mostly of brass, an alloy of copper and zinc, although a few objects are of bronze, an alloy of copper and tin. Objects of gold are very rare in this period, as the

use of gold and silver for vessels was forbidden in the Koran. Nevertheless, many silver vessels with Arabic inscriptions of the eleventh to the thirteenth century have been found in Siberia. It seems, therefore, that the use of silver in Central Asia still continued in the Mohammedan period. In Persia, Mesopotamia, Syria, and Egypt, brass—the color of which suggested gold—was substituted for precious metal. According to Laufer the Chinese literary sources mention brass as a product of the Sassanians.<sup>1</sup> The art of zinc smelting originated in Persia and goes back at least to the sixth century. Another place where all the natural conditions for development of metalwork were present is Mesopotamia. In Argana Madin and Madin Khapour are rich copper mines which supplied Mesopotamia and Syria with the necessary ore for the manufacture of brass and bronze objects.

In the second half of the twelfth century silver inlaid metalwork was made in East Persia and Mesopotamia. In East Persia, the art of silver inlay was fully developed at this time. Archaeological and historical evidence make it probable that the great revival of the inlay technique began in East Persia or West Turkestan and was carried westward by the Turks. An excellent example of this period is the kettle in the Petrograd Museum,<sup>2</sup> dated 559 A.H. (1163 A. D.) and made in Herat by Muh. ben Abd el Wahid and inlaid by Hadjib Masud ben Ahmed. The decoration of this piece has all the characteristic elements of the thirteenth-century metalwork made in Mesopotamia.

Before we begin the discussion of the ornamentation of the few examples of

silver inlaid metalwork we are illustrating, it is necessary to give a brief description of the inlay process (*keft*) itself. First, the surface of the design was cut away and the cavity deepened towards the edges. The edges themselves were slightly undercut in order to obtain a better hold on the silver inlay. A still better hold was obtained by serrating, a method which was more often used in the Mamluk period, though it can also be seen in early works, as for example in figure 1. After forcing the silver inlay into the cavities the edges were burnished over the inlaid plaques.



FIG. 1 BOWL, MESOPOTAMIAN, LATE XII OR EARLY XIII CENTURY

In the Syro-Egyptian metalwork of the late fourteenth century one can observe that the undercutting becomes less and less deep, and instead we find the edges of the surface worked with a series of small holes into which the silver inlay was pressed. In the inlaying of narrow lines, even in the

early period, a series of oblong notches was punched and the thin silver thread pressed into the holes. The next work to be done was the engraving of the surface of each plaque. The best period of Mohammedan inlay work is the thirteenth and fourteenth centuries, although in the fifteenth century some good work was still done. El Makrizi tells us that in his time in Cairo (about 1420) "the demand for this inlaid copper work has fallen off, and since many years the people have turned away from purchasing what was to be sold of it, so that a small remnant of the workers of inlay survive in this market." The silver and gold inlaying done later in Persia, Syria, and also in Italy, especially in Venice, are mere variations of the early elaborate inlay process described above.

The silver inlaid metalwork comprises a great variety of objects, such as candlesticks, small and large basins for ritual

<sup>1</sup>Laufer, *Sino-Iranica*, 1919, pp 511-515.

<sup>2</sup>Meisterwerke Muhammedanischer Kunst in München, vol II, pl 143.

purposes, ewers, boxes, writing-cases, mortars, and incense burners. The decoration of these objects consists of figure-subjects, animals, birds, fishes, arabesques, interlacings, and Arabic inscriptions in Cufic or Nashki, arranged in horizontal bands and medallions. Among the favorite representations are hunting scenes and episodes from the life at the courts of sultans and princes. Other popular motifs are signs of the zodiac and planets. In addition to these motifs we find sphinxes, griffins, and birds with human heads (sirens), which are of Persian origin. The inscriptions are often glorifications of the sultans of Mesopotamia, Syria, Egypt, and Yemen in Arabia. Sometimes we find the name of the owner and the maker and the place where the object was made.

The most important place in the manufacture of silver inlaid metalwork during the thirteenth century was Mosul in Mesopotamia. At this time Mosul was in the hands of the Atabegs (Seljuk officers) of the Zangi dynasty, who protected and encouraged the development of various arts and crafts and were especially fond of metalwork. Another dynasty under which metalwork reached a high level of perfection was that of the Mamluk sultans of Egypt and Syria, who had their origin in the mercenaries in the service of the Ayyubid Sultan Salih Ayyub. Most of the Mamluk work was done in Cairo, first by artists imported from Mosul, and then by native ones. Syrian cities also, like Damascus and Aleppo, manufactured inlaid metalwork. In the collection of the Museum the different schools are all well represented.

Figure 1 illustrates one of the earliest specimens in the Museum. The deep bowl is made of bronze and decorated on the outside with twelve circular medallions formed by interlaced lines and containing the signs of the zodiac and planets. In the intervening spaces are arabesques ending in lily-like flowers. Around the rim is a band decorated with a Nashki inscription on a background of scrolls. The inscription expresses good wishes and reads: Glory, Happiness, Prosperity, Generosity, Favors. The tops of the letters show

human faces. The representation of the zodiac signs on vessels, which sometimes served magical or astrological purposes, was very popular in the Mohammedan art as astrology played an important rôle in the life of the East from ancient times. Only few lines are engraved on the silver plaques to indicate the details of the faces, dresses, and other motifs. The style of the figures and arabesques is an early one and



FIG. 2. EWER, MESOPOTAMIAN  
XIII CENTURY

can be compared with the metalwork of the twelfth and the early thirteenth century, to which period the bowl belongs.

Figure 2 illustrates a brass ewer (the original neck is missing; the present one is a later addition) inlaid with silver and copper. The shape of the ewer is dodecagonal corresponding to the number of signs of the zodiac. The decoration of the body consists of medallions with personified signs of the zodiac and planets on a background of arabesques. Above and below the medallions are bands with Cufic and Nashki inscriptions. Under the lower band are lobed medallions and arabesques

growing out from vases. On the shoulder is a frieze of animals. The top is decorated with a Nashki inscription, the letters of which end in human faces or dragon heads, on a background of scrolls with birds and animals. The inscriptions of the ewer express good wishes and read: Happiness, Salvation, Fortune, Favors, Power, Peace, and Prosperity to the owner. The arrangement of the ornamentation in the medallions



FIG. 3. EWER, SYRO-EGYPTIAN, FIRST HALF OF XIV CENTURY

differs from the usual ornamental scheme of inlaid metalwork. We find similar medallion decoration on several ewers which are attributed by some to Northwest Persia or Armenia, by others to Mesopotamia, and assigned to the twelfth century.<sup>3</sup> A very fine specimen of this type belonging to J. P. Morgan is now on loan in the Museum. The ornamentation of this ewer also consists of signs of the zodiac surrounded by scrolls terminating in heads of various beasts.

The candlestick base in figure 4 represents one of the finest specimens of silver

<sup>3</sup>Meisterwerke Muhammedanischer Kunst, vol. II, pls. 141-143.

inlaid Mosul work. The decoration consists of four large lobed medallions with attached arabesque panels at two sides. The medallions illustrate scenes from a sultan's life. The one visible in figure 4 shows the sultan sitting on his throne, not cross-legged as usual, but in a more Western way, receiving homage from a high official and accompanied by a sword-bearer and case-bearer. Other large medallions show the sultan hunting or sitting cross-legged on his throne, holding a wine cup. The large medallions are connected by a broad band of interlacings running around the middle of the base. This band again is connected with twelve smaller medallions and bordering bands. The smaller medallions are decorated with signs of the zodiac and planets more elaborate in style than in other Mosul bronzes. The bordering bands with scenes of festivity are of great charm and depict the gay life of a sultan's court. We notice animated groups of men and women playing cymbals, lutes, harps, and other instruments, to the tunes of which some girls are dancing while others are drinking wine from cups or beakers. Small tables, bottles of wine, and cups are scattered between the figures. Several faces, especially of old, bearded men, are marvelous character studies. The two bands at top and bottom between the mouldings are also of interest. Here the artist represented all kinds of animals, water fowl, and fantastic figures of sirens and griffins ingeniously combined with the scrolls. In decoration and style the candlestick base in figure 4 is one of the finest specimens of thirteenth-century Mosul work. It is certain that a piece like this belonged to a man of high standing, but there is no inscription to indicate the ownership. Of some help may be the sixteen small circular medallions seen in the intervening spaces covered with a fine meander pattern. The medallions contain personifications of the moon—a seated man holding a moon crescent around his face. It is quite probable that this personified representation of the moon is used here as a coat of arms of the Sultan Badr-al-din Lulu (full-moon of religion). This coat of arms was used on his coins and on one



FIG. 4. CANDLESTICK BASE, MESOPOTAMIAN  
MIDDLE OF XIII CENTURY



FIG. 5. CANDLESTICK BASE, MESOPOTAMIAN  
LATE XIII OR EARLY XIV CENTURY



of the Mosul gates, Bab Sindjar.<sup>4</sup> There are several metal objects inscribed with the name of Badr-al-din Lulu. The most famous is the basin in Munich published by Sarre.<sup>5</sup> The style of the figures and ornaments of these objects is very similar to that of our candlestick base. The fact that the large medallions contain episodes from the life of a sultan also supports the assumption that our piece belonged to Badr-al-din Lulu.



FIG. 6. STAND, SYRO-EGYPTIAN, FIRST HALF OF XIV CENTURY

Figure 5 shows another candlestick base with a different arrangement of ornamentation in zigzag bands, the corners of which terminate in arabesque devices. The central band contains pairs of dragons with knotted snake bodies on a background of scrolls; their tails also end in dragons' heads. Two other bands are filled with elegant arabesques of Mesopotamian type, on a background of engraved spirals. On the top are medallions with interlacings and an Arabic inscription expressing good wishes to the owner. Representations of

dragons, mostly with symbolic meaning, are known in ancient Mesopotamian and Iranian art. We find direct parallels to the dragons in figure 5 on a twelfth-century Aleppo gate in Diyar-Bakr (Amida), the city of the Ortukid sultans, on the Talisman gate at Bagdad, dated 618 A. H. (1221 A. D.), and in Aleppo.<sup>6</sup> On the Talisman gate the dragons appear, as on the candlestick base, on a background of arabesques. Dragons facing each other appear also on Ortukid coins. They probably represent subdued evil and were perhaps, according to Berchem, personal or dynastic emblems of the Ortukids. The candlestick base of figure 5 with representations of these symbols of subdued evil is probably also of Mesopotamian origin and can be assigned to the end of the thirteenth or the beginning of the fourteenth century.

In figures 3 and 6 we have two examples of the Mamluk metalwork. At the first glance one can note the distinctive character of ornamentation when compared with the Mosul work. The absence of human figures is very conspicuous. The floral decoration has a semi-naturalistic appearance entirely absent in the thirteenth-century Mosul work. The ewer in figure 3 is richly decorated in horizontal bands. On the body interlaced bands form circular medallions linked together by small disks with whirl rosettes which appear in nearly all Mamluk metalwork. The medallions contain badge-disks, surrounded alternately by naturalistic leaves or flying ducks. The intervening spaces are filled with arabesques. Bands of arabesques border the body of the ewer and are seen on the foot. The shoulder and the main part of the neck are decorated with a Nashki inscription of large letters. Other parts of the neck, spout, and handle show an ornamentation of lozenge diapers filled with leaves, arabesques, or pairs of ducks. The Arabic inscription on the body reads as follows: Of what was made by order of His Excellency, the High, the Mamluk, the King, the Sovereign, the Fighter for the Faith, the Warden of Islam, Sayfi, Nasir Nasir-ad-din Mohammed. Thus the ewer bears the name of the Bahri Mamluk En

<sup>4</sup>Migeon, *Manuel d'art musulman*, fig. 141 (12); Sarre-Herzfeld, *Archaeologische Reise im Euphrat und Tigris Gebiet*, vol. III, pl. CVI (2).

<sup>5</sup>Sarre, *Das Metalbecken des Atabeks Lulu von Mosul* (Münchner Jahrbuch der bildenden Kunst, 1907, pp. 18-37).

<sup>6</sup>Berchem-Strzygowski, *Amida*, figs. 30, 31, 32.

Nasir Mohammed ibn Kalaun, who reigned three times, A. D. 1293-94, 1299-1309, and 1310-41. In spite of the name of the sultan, the badge indicates that the ewer did not belong to the sultan but to a high courtier. The badge-disk encloses a fess bearing a cup with a lozenge inlaid with copper. The presence of a cup designates clearly that the owner was a Saky, or cup-bearer.

Figure 6 illustrates a stand for a tray decorated with large inscriptions on a background of scrolls and interrupted twice above and below by large lobed medallions circling a badge-disk surrounded by various naturalistic flowers and devices, among which large peonies are noticeable. The moulding around the middle of the stand is decorated by the same floral motifs and badges in the form of a medallion divided into two fields in the lower of which a cup is inlaid in copper. The owner of this stand was also a cup-bearer of a sultan, whose name we find in the inscriptions which read: Of what was made by order of

His Excellency, the High, the great Amir of Mamlouks, the Leonine, of the suite of Sovereign Husam ad-din, His Excellency the Late, the Warrior, Soukoun of the victorious King. Thus the inscription bears the name of the owner, Amir Soukoun, and that of the late sultan, Husam ad-din, who reigned from 1296 to 1298. From the inscriptions we learn that the stand was made after the death of the sultan, which was in the first half of the fourteenth century. The style of the decoration is analogous to that of the ewer of figure 3 which is also dated from the first half of the fourteenth century. Many motifs like the naturalistic and semi-naturalistic flowers and devices and birds are found in Persian ceramic wares of the thirteenth and fourteenth centuries. The arabesques are also different from those seen in the Mosul works. The former are treated in a more baroque style, while the latter belong to the classical Mesopotamian type.

M. S. DIMAND.

## NOTES

**A BEQUEST.** The Museum has received the sum of \$100, as a bequest from the late Albert J. Sauter.

**THE PHOTOGRAPH DEPARTMENT** of the Library is now displaying photographs of social life in the eighteenth century as illustrated in painting.

**A MUSEUM INSTRUCTOR FOR MEMBERS.** It is a pleasure to inform the Members that, besides being able to ask for guidance by those instructors who are already known

to them, they may have the services of another instructor after September 1. On that day Miss Hetty Vincent Marshall joins the Museum staff and will devote her time exclusively to the Members of the Museum. She will be in readiness to meet engagements with or without previous appointment, and, in addition, will meet groups regularly on Mondays at 11 a. m. and Fridays at 3 p. m. This service, of course, is free to all Members or to their immediate families on the presentation of the Member's card.

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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PRIVILEGES—All members are entitled to the following privileges.

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception or private view given by the Trustees at the Museum for members.

## The BULLETIN and the Annual Report

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary

## ADMISSION

The Museum, including its branch, The Cloisters, is open daily from 10 a. m. to 5 p. m.; Saturday until 6 p. m.; Sunday from 1 p. m. to 6 p. m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

## MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

## CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4.45 p. m.

FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM

PUBLISHED MONTHLY

PRICE TWENTY CENTS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI

NEW YORK, SEPTEMBER, 1926

NUMBER 9



EDUCATIONAL NUMBER

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER 9

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## THE EDUCATIONAL WORK OF THE MUSEUM

For a number of years (1912-1919) the September issue of the BULLETIN was known as the "Educational Bulletin." This year again we are devoting nearly an entire number of the BULLETIN to a recital, prepared by Huger Elliott, Director of Educational Work, of the activities through which the collections are enjoyed, appreciated, and used for their cultural and practical values.

As it was desired to place the educational work before the Members not only as we see it from within but as it is seen by others, the following were asked to contribute to this number, and their statements are incorporated in Mr. Elliott's article:

Helene Ferro Avery, English Department, Washington Irving High School.

James Lee, M.D., Ex-District Superintendent, Board of Education, New York.

George D. Pratt, Trustee of the Museum.

Mary Gamble Rogers, Director, Department of Art, New York Training School for Teachers.

Percy S. Straus, Vice-President, R. H. Macy & Company, Inc.

We are deeply indebted to them for their kind cooperation. THE EDITOR.

## THE EDUCATIONAL AIMS

In a room where are shown splendid ceramics and sumptuous textiles a little lady stopped an official of the Museum and asked where the "art galleries" might be found. It developed that she sought the collection of paintings. She is one of a large class which has a limited appreciation of works of art, a class which needs the help the Museum is offering. But even those who look upon ceramics and textiles as properly gracing an "art gallery" are often glad of the illuminating word which spurs appreciation.

On the thirteenth day of April, 1870, an act of incorporation was granted for the purpose of establishing The Metropolitan Museum of Art—to encourage and develop the study of the fine arts and the application of the arts to manufacture and practical life, to advance the general knowledge of kindred subjects, and to furnish popular instruction and recreation.

What interpretation must be placed upon this last phrase? To live up to the ideals of its founders the Museum must offer the little lady enough "popular instruction" to cause her to stop and question her classification and, in time, learn to derive "recreation," or enjoyment, from other works of art as well as from paintings.

A manufacturer of jewelry, who seemed to have entered the Museum more by accident than by design, was being shown some pendants. In the course of discussion a word was dropped by the instructor concerning the "growth" of the elements composing one of these: that instead of growing downward from the point of suspension, the movement was in the opposite direction—that the jewel was, from the point of view of the theorist, upside down. The comment seemed to fall upon unheeding ears, yet some months later word came that the manufacturer had looked over his stock and that in more than twenty pendants the point of suspension had been

reversed, greatly adding to their beauty. Here the desire of the founders that the Museum should aid in the application of the arts to manufacture was clearly fulfilled—one incident quoted out of a thousand similar cases.

We may, then, sum up the educational aims of the Museum as (1) helping the visitor in developing his ability to enjoy the collections and (2) aiding him in their use.

There are those who hold that no amount of "instruction" can fit a man to enjoy a work of art—that he must, himself, develop his capacity for enjoyment by looking and again looking. Of course we cannot endow a man with the faculty of enjoying beautiful objects. But the susceptibilities of the normal person may be increased: the word fitly spoken may open his eyes to beauties of which he had not dreamed.

Furthermore, it is implied in the charter that the taste of the public is to be trained. This, in a large measure, is accomplished by the quality of the objects displayed and by the arrangement of these in the galleries. But this silent teaching should be reinforced by the spoken word. Once the attention of the visitor has been directed to the beauty of composition and suitability of setting, he begins to note these matters for himself, and with the sharpened perception comes a sensitiveness to arrangement which before was lacking. One might be safe in declaring that the training in taste is one of the most important positive functions of the educational staff.

We begin with story-hours for children and the correlation of school work with a study of man's artistic production as found in the collections. Under guidance, children are led to derive inspiration from the objects in the galleries that school and home work may be finer. This work, ever increasing in scope, is carried through the high schools into the college and the university. For the Members and the general public there are lectures and guidance of the individual or of groups. Thus, as far as may be, the needs of the public from childhood to maturity are met.

Such service must result in raising the standards of taste among those who frequent the Museum. That these may be

able, in their purchase of articles of daily use, to satisfy in a measure the tastes thus formed, the activities which may be grouped under the heading "use of the collections" have been developed. Designers and manufacturers are given all possible assistance<sup>1</sup> that the articles they make may satisfy the taste of the "museum-trained" purchaser. Between the public and the manufacturers stand the buyers and the salespeople employed in the retail stores. That these may be assisted in offering the more discriminating public the better designs produced by the manufacturers, courses are given by which this group may profit by the lessons to be learned in the Museum. Thus the circle is completed and, largely through the vision and creative activities of the Secretary of the Museum, Henry W. Kent, the Museum plays its part in molding the artistic expression of the day.<sup>2</sup>

The aid given the public should not, however, be confined within the limits of the Museum walls. Therefore the Museum Extension service was inaugurated, by means of which lantern slides, photographs, reproductions in color, duplicate casts, textiles, and motion picture films are, for nominal sums, rented far and wide over the country east of the Mississippi River.

Such, in briefest outline, are the aims and

<sup>1</sup> This assistance is given by Richard F. Bach, Associate in Industrial Arts.

<sup>2</sup> Although lectures were given in the Museum as early as 1872, and in 1905 cooperation with the public schools was established, it was not until 1907, when Mr. Kent, then Assistant Secretary, was also appointed Supervisor of Museum Instruction, that a definite policy for the educational work of the Museum was inaugurated. From that time until 1925, when he asked to be relieved of this phase of his activities, Mr. Kent developed the work described in this issue of the BULLETIN.

In 1907 the lending collection of lantern slides was established; in 1908 the first Museum Instructor was appointed. In 1914 lectures for salespeople were first given—this developing, in 1917, into the Study-Hours for Salespeople. The Story-Hours for Children were begun in 1915; in 1917 was held the first Manufacturers' Exhibition; in 1918 the Associate in Industrial Arts was appointed. A full chronology might become wearisome: these few dates indicate the expansion of the work under Mr. Kent's inspiring guidance.

activities of the Educational Department of the Museum.

# I. THE ENJOYMENT OF THE COLLECTIONS

## *Members and Other Visitors*

Those who seek guidance as individuals or in groups have no spokesman: therefore the reader must be content with an account of this service as seen from within. But it is evidently appreciated, as those so served in 1925 numbered 5,932.

That the visitor may ask for, and receive, guidance by one of the Museum Instructors (free if a Member, for a nominal fee if a non-Member) is learned with surprise by many. Perhaps it is unwise to dwell upon this service, as the department cannot now meet all the demands made upon it. However, as a man remarked upon hearing of this phase of the work, "I have been a Member for fifteen years but never realized that I could ask for some one to take me about," the knowledge of this service evidently spreads but slowly. This general guidance is in the hands of Miss Abbot, Senior Instructor, Mrs. Carey, and Miss Marshall, who joined the staff only this month.

Besides this service, Miss Abbot gives lecture courses which, though listed in the regular announcements of New York University and Columbia University, are open to others than university students, and courses for the public at large. Those offered during the coming winter will be *Outline of the History of Painting through 1600*; *Outline of the History of Painting after 1600*; and *The Florentine Renaissance*. Miss Abbot also serves those who desire to study the collections in what may be called a "scholarly" manner: for these she gives a series of gallery talks on the chosen topic—the number of appointments usually being limited to six. During the winter months Mrs. Carey adds to her general guidance a series of gallery talks on Saturday and Sunday afternoons, the subjects to be discussed being announced in advance. During the six weeks of the summer when thousands come to the city to enroll in the summer schools of the universities, Mrs. Carey and Mr. Elliott conduct series of

gallery talks for these strangers within our gates.

It has been observed that those who ask for guidance have no one to voice their impression of the work—but it was gratifying to receive from a lady a note, with a cheque inclosed, saying that as she had for six seasons been enjoying the talks in the galleries free she begged to be allowed to contribute to the funds of the department.

On Saturday and Sunday afternoons during the winter the Museum gives its visitors the opportunity of listening to men and women who are authorities in their special fields. The large attendance at these lectures (10,750 last year) testifies to the pleasure which these eminent speakers have given. Besides these, short courses on special topics are offered. Notable among those of the past season was the course of lectures on aesthetics given by De Witt H. Parker, lectures which are to be published in book form by the Museum.

Mention should also be made of the orchestral concerts given in the Museum under the leadership of David Mannes and of the delightful talks which immediately precede these, in which Thomas Whitney Surette analyzes the music to be played.

This brief review of the facilities offered the visitor for enjoyment reflects in small measure, if at all, the personal side of the work. The things that really count are the exchange of impressions, the awakening of the perceptions of the visitor—signs of which are eagerly awaited by the Instructor; the kindling glance which comes as an indication to the Instructor that the visitor is beginning to look at the object with the seeing eye instead of being content with reading the label; the shy word of appreciation at the end of the hour which testifies that the fit word has been spoken and that new worlds of enjoyment have been opened: these are the spiritual values which may be felt but which are impossible of tabulation.

## *Universities, Colleges, Art Schools, and the Museum*

Coöperation with the city's educational institutions is encouraged by every means in our power, so that those who are studying

the history, the theory, or the practice of art may feel free to use the treasures gathered here as may best fit their needs. Those who wish to use the Museum as a laboratory are given every privilege compatible with the proper safeguarding of the collections. Class rooms may be rented at a nominal sum, rooms for copyists are provided, and painting or sketching in the galleries is permitted with the minimum of restrictions. That 334 classes from New York and Columbia Universities alone met here in 1925 proves that these institutions realize the advantage of their proximity to the most notable collection of works of art in the country.

*New York Training School for Teachers  
and the Museum*

The—shall we say—hardened Museum visitor will have noticed the timidity with which certain people enter the building. Penetrating a museum of art is to these a somewhat doubtful experiment—art, as they conceive it, is a forbidding, unapproachable thing. They have no points of contact—their lives have not fitted them for enjoyment of beauty. With children it is another matter: from the start they feel at home. To prove this, Mr. de Forest tells the following story:

"One day a lady Member of the Museum, noticing a young girl bringing her still younger brother into the Museum, heard her say to him, 'Bobby, now I'll take you to the Iron Man.' The lady, thinking to help the child, said to her, 'Let me show you the way to the Armor Room where you will find the Iron Man.' The child turned on the lady with a somewhat indignant expression and replied, 'Sure, don't you think I know my way around MY MUSEUM!'"

To cultivate this familiarity in the rising generation is of the first importance. And one way of fostering the museum habit in the children is to see that their teachers realize its value. Practically the entire educational staff, in one way or another, serves the teachers of the city in informal talks or in announced courses such as those offered by Miss Bradish, Miss

Cornell, and Miss Chandler. Reaching still farther into the future is the help given those who will some day be teachers. Therefore we rejoice that the New York Training School for Teachers, whence come those who teach in the public schools, welcomes our cooperation. Dr. Hugo Newman, the Principal, and the teachers whose pupils may be helped by Museum study have done all in their power to see that the embryo teachers learn how to use the material to be found in the collections, as is evidenced by the following account of the work, written by Mary Gamble Rogers:

"I wish to express our deep appreciation of the work the educational staff of the Metropolitan Museum of Art has been doing, especially Miss Bradish. The importance of this work is immeasurable and the possibilities multiply as we enlarge our field.

"The close contact with works of art that our student-teachers are having by means of this course; the selection, explanation, and simple analysis given by your staff for better understanding and appreciation of art; and the personal and intimate study on some chosen topic or line of art development offer an opportunity not equaled anywhere else.

"The note-books, portfolios, and sketch-books presented at the end of the courses, showing great variety of topics developed, interest in illustrative material collated, and ingenuity in putting them together, have been a satisfaction and a pleasure to us.

"Two kinds of Museum work are now well established: History of Art Courses for seniors, during school hours, for which credit is given as for any other subject in the curriculum, and a Correlation Course—a short pedagogical course for freshmen, after school hours.

"In the History of Art Courses two periods a week are spent in the Museum and two periods in class work in the Training School. An important part of the work has been the demonstrational period given in the School. Each week a program has been prepared and presented by the students in the class room, sometimes by



one student, sometimes by a group. During the term some of these programs have been given by this class in the Assembly to the entire school.

"In the Correlation Course the students meet five times in the Metropolitan Museum for an intensive study of some one phase of art and how it may be taught to children or used in general class work. During the past school year, 475 student-teachers completed the work with great interest to them and satisfaction to us.

"The aim of this course is to demonstrate ways in which museum collections may be used to aid in the teaching of art and other subjects. The course includes illustrated lectures; conferences with student-teachers on chosen topics; an observation of a class of children at work in the Museum; and a final general conference and summary of the work.

"The outstanding feature of this course is the observation of a model lesson of latest pedagogical procedure. The natural responsiveness and appreciation of the children, in thought and work, is a delight to all observers.

"After one of the observation lessons with a fourth-grade class of children about ten years old studying Dutch art in correlation with the study of the settlement of New York, the children bought out the Museum's stock of small pictures and postcards. The following day I opened my door at the sound of a timid knock to find two little boys hand in hand who wished to know where they could buy more Dutch pictures as the Museum hadn't any more. I gave them my catalogues, told them to select their pictures and write for them. The class teacher used this letter as a topic for composition and penmanship. Eight children out of this class of twenty-four returned to the Museum the following week *alone*.

"The students have enjoyed the work, and an added value of the course to the individual student is seen in heightened enjoyment of works of art and a keener critical sense."

This work has been organized and developed by Miss Bradish. Last season Miss

Chandler also gave a course for the pupils of the School.

It is perhaps not out of place to mention that all the work which the Museum does in coöperation with the schools—of whatever grade—conducted by the City of New York is offered by the Museum without fee of any sort.

### *The High Schools and the Museum*

Correlating the work of the high schools with the study of Museum material is in the hands of Miss Bradish. Forest Grant, Director of Art in High Schools, encourages his teachers to use the facilities offered, and the principals of the schools are always glad to coöperate whenever possible. In justice it should be mentioned that in many cases the schools plan and carry out Museum study without asking for assistance from us—a most encouraging sign. The work done by one school, as described by Helene Ferro Avery, may be taken as typical of what is accomplished in many.

"In the development of artistic appreciation in the high school student, there are, perhaps, what may be described as four ages, rather clearly defined.

"At first the freshman, rather grubby and bewildered, gathers about 'teacher,' and listens open-mouthed and bird-like, depending on her to be fed. There are so many stories to recall; for instance, in the presence of the Rodin statuary—Orpheus and Eurydice, Cupid and Psyche, delightfully illustrative of the familiar textbook in mythology. Interest for the freshman is entirely in narration, in subject matter. Still there is a vague feeling latent that there may be something more than mere narration to enjoy. They are fascinated by the verisimilitude of the Dwight Franklin mediaeval group. It seems just made for them to realize more fully the scene at Rotherwood in Scott's *Ivanhoe*. Teacher points out the matrix state of the marble in the *Hand of God* and in *Orpheus and Eurydice* and there dawns in the mind of the tyro in art the first faint comprehension of the handling of materials; not enough to exult in the surface of a Brancusi bird in flight, or the classic restraint of a Jane

Poupelet, but at least enough to excite curiosity in sculptural technique. This feeling is again awakened in the gallery of paintings where the little group of Ivanhoe students pauses in frank enjoyment of Delacroix's painting of the Abduction of Rebecca. Once more, it is only the story that matters; but again there comes a faint realization of the master's art—this time, the function of color. The gorgeous, rich tones of the painting, the exciting juxtaposition and blend of color become somehow associated with the dramatic quality of the story. It is the transition to the second age—the request for actual instruction in the enjoyment of art.

"Sometimes high school teachers are able to fulfil this new requirement on the part of the student; oftentimes they are not. It is then that more active co-operation between the Museum and the high school occurs. Inquiry at the Museum develops the information that the services of Miss Bradish may be had by appointment. Lectures may be arranged for not only in the class rooms but in the galleries themselves and on a wide variety of subjects! The high school student is in the second age—going to school at the Museum for information; historical, chronological, biographical, aesthetic.

"But the ambitious student is not satisfied and soon enters the third age—an age of self-activity. Heretofore the rôle has been a passive one. The pupils have been taken to the Museum, lectured, aesthetically fed. Now they begin to do things for themselves. In high school they belong to camera clubs, history clubs, classical clubs, and clubs in the household arts. Those following the course in art at Washington Irving High School are taking a course in the appreciation of art. They are preparing projects for their classes in English correlated with their work in art. They discover the library of the Museum. Project note-books blossom with illustrations. Mexican pottery, the life of the Greeks, Oriental rugs, Japanese prints, early American homes, old silver, china, armor, heraldry, fans, and scores of other subjects furnish material for research work. Then comes the greatest thrill.

In Washington Irving and in other high schools where self-activity of the pupil is emphasized, the seniors prepare their own lectures. Alone they go to the Museum and select the slides to be used. The Friday lesson devoted to oral English has in this way been given up to lectures by the girls on Leonardo da Vinci, Botticelli, the Italian Primitives, and a book report on Edith Wharton's *False Dawn*. A group of girls investigated Impressionism with particular emphasis on Claude Monet and Childe Hassam. These girls were followed by a small group who, 'discovering' Post-Impressionism, lectured with slides and a not very great understanding on the work of Henri Matisse.

"Then one fair day in May almost the entire school was turned loose in the Metropolitan Museum to engage in a treasure hunt. They were given typewritten questions which asked them to state which pictures they liked most and why. Rembrandt's *Old Woman Cutting Her Nails* and Cecilia Beaux's charming *Girl in White* were great favorites. Manet's *Boy with a Sword* and David's *Charlotte du Val d'Ognes* were also rather significant choices. This treasure hunt came as the culmination of a course in art appreciation for some of the students. Others had never been to the Museum before.

"Another interesting phase of the use of the Museum by high school students was exemplified in a recent exhibition in the foyer of Washington Irving High School. All of the work shown, from portrait heads to designs for wall paper, had been inspired by material at the Museum.

"Thus from the youngster interested merely in subject matter, and that chiefly illustrative and obvious, there develops through coöperation between the high school and the Museum an adolescent who will soon take his part in a community where the visiting of museums of art becomes a more dignified and less childish proceeding."

It should be mentioned that small exhibitions of work of high school students inspired by the collections are frequently held in the Museum.

During the "treasure hunt" to which Mrs. Avery refers, when fifteen hundred young women were gaily searching for the desired objects, there was throughout the Museum an all-pervasive sound of youthful voices which caused a member of the staff to remark, "I'd like to hear that sound every day."

*Junior High Schools, Elementary Schools,  
and the Museum*

We next turn to the work with the junior high and elementary schools, conducted by Miss Chandler, work in which the principals and teachers testify by deeds to their appreciation of the value of museum study. We are particularly indebted to Dr. Gustave Straubenmüller, Associate Superintendent, and to Frank H. Collins, Director of Drawing in Elementary Schools, for their sympathetic assistance. The classes, as in the case of the high schools, come in school hours and along definitely planned lines make more vivid their work in history, geography, and so forth, by the study of the collections. The classes in Picture Study—an established course in the schools—find the Museum work of especial value and the visits to the Museum are made more interesting by "treasure hunts," illustrated talks, and free discussions concerning why one picture is liked and another found uninteresting. It is surprising how often the child's selection will correspond closely to that of our most eminent critics. The adult, with his "complexes" and his "inhibitions," is rarely so simple and so sure.

*Story-Hours for Boys and Girls*

An important part in the developing of the "museum habit" in the rising generation is played by the Story-Hours for Boys and Girls. These are held on Saturday mornings for children of the Members and on Saturday and Sunday afternoons for any who may care to come. Dr. James Lee, until recently a District Superintendent, kindly allows us to quote from one of his reports.

"As District Superintendent in charge of the schools of the 10th and 11th districts,

which extend from 75th to 107th Streets, Fifth Avenue to the East River, I am glad to write concerning the very valuable influence that I have found emanating from the Story-Hours. The principals and teachers in the schools of these districts who have cooperated with me in securing attendance of the children at these Story-Hours report very flattering numbers. In my visits to the classes I have found many of the children giving evidence of the information, pleasure, and knowledge that they have obtained by listening to the charming and interesting presentation of the stories by Miss Chandler. The value of the attendance by the children at these Story-Hours is in evidence on many and really unexpected occasions. Children have shown that they know how to see beauty in connection with their school work, but particularly have I noticed this in their Oral English Expression. The children have obtained material for thought during these Story-Hours and teachers have had an opportunity to utilize the experiences of the children, especially in developing free and full expression of thought; in other words, material for expression has been provided in such a manner as to arouse interest, attention, and close observation. This is especially emphasized by the fact that the stories are followed by concrete application as shown by the opportunities given to the children to observe in the Museum the objects which are dwelt upon by the Instructor. The Museum's influence comes back to me through the interest and enthusiasm of principals, teachers, and, above all, through the children."

Dr. Lee's statements may be taken as typical of the attitude of principals and teachers. Enjoyment of the stories themselves and of the objects in the collections about which the stories are skilfully woven is the first aim of the hours. In the background, however, is a carefully considered relation to school studies: drawing, geography, history, etc. It will, perhaps, interest some to get the child's point of view concerning the Story-Hours. This composition is from the pen of a youthful auditor, S. K.

"The museum has helped me in a great many ways. The pictures and stories I have seen and heard here helped to polish up my immagination. I was never able to immagen the wonderful things that I do now untill I came here. My practising drawing and having Miss Chandler corect me helped me in drawing at school. The Historical stories helped me in History and in my test. I enjoid the visits that I took over here very much."

During the week those who are interested spend an afternoon in the Museum

crippled children are brought to hear stories and are then wheeled about the galleries for a rare glimpse of the beauty which the more fortunate see frequently as a matter of course.

## II. THE USE OF THE COLLECTIONS

In using this title for the second section of our survey it must not be taken for granted that those who are served by the Museum in the following ways are supposed not to enjoy the collections. It has been shown that many mentioned in the first



PUPILS FROM ELEMENTARY SCHOOLS, AND JUNIOR HIGH SCHOOLS  
ATTENDING A STORY-HOUR

when they draw the objects which illustrated the recently told story, assume the poses of the figures in their favorite pictures, give for their companions illustrated "lectures" concerning objects which have caught their fancy (one such, charming in its utter lack of self-consciousness, was given by a child of six—the daughter of a Member), and in many ways are led to cultivate a liking for the best. At the end of the season there is an entertainment at which the youngsters, in costume, assume the poses of the statues and paintings to be found in the collections.

The Story-Hours are not entirely confined to the Museum—occasionally Miss Chandler can meet the requests for them which come from schools, libraries, and settlements.

And mention should be made of those occasions (happy hours for the children but arousing deep pity in the spectator) when

part make use of the objects displayed in the Museum; conversely, enjoyment is presupposed in those who use the collections. The difference is merely that here are listed those activities which are definitely associated with the "application of the arts to manufacture and practical life."

"The first step in this direction," to quote Percy S. Straus, "is the education in color and design of those on whom falls the responsibility of creating the merchandise." This part of the work is in the hands of Richard F. Bach, Associate in Industrial Arts, who contributes the following account of his service.

### *The Industrial Art Designer and the Museum*

"Dürer says, 'No man shall ever be able to make a beautiful figure out of his own thoughts unless he hath well stored his

mind with study.' He did not define the word *study*. Simply to read and enjoy, only to remember, merely to be able to repeat—these are but related processes. Research alone is but delving. Study implies a personal working over of what has been read and enjoyed and remembered—digesting, extracting, evolving, establishing findings. So Durer meant it, and so many a designer at work in the Museum has discovered for himself. He may observe and note, he may measure and draw, but he has made no creative contribution sufficient to raise his work above the level of mechanical regurgitation unless he has tapped the essence of character in design, the artistic motive force inherent in style and in those representative pieces that have invited him to detailed examination; thus he finds the reason for their excellence. The material exterior, which alone the untrained eye can comprehend, is not enough for him. While, and although, reacting to the insistent demands of modern, highly specialized manufacturing processes, of market, of complex selling methods, of fickle public taste, he shapes a new thing in which the old is present though not recognizable. And the degree in which the old disappears in the new is often also a measure of the success of the latter. The designer may make a novelty fabric, but its feeling will not be new; it will be age-old in the sense that truth must always be old, though uttered by a babbling infant.

"That is the designer's progress in our galleries: a voyage of discovery, and for some, a later journey to chart territory already known. In this the Museum's service to designer and manufacturer is to be both his pilot and his companion. Yet, though he may have been taught many things and though he may possess infinitely varied capacities, he must learn for himself how to study. His intelligence, as well as his talent, will control the degree of his success. So the designer begins by copying, by getting at facts, by setting down hard dimensions, dealing in routine fashion with the 'what' of his predecessors' work. Many get no further; indeed there are fifty who remain at this level for each one that

risks the thinner air above. The fifty are grist to the Museum's mill as truly as the one who explores beyond.

"Good modern design cannot thrive in the arid soil favorable to copies and reproductions. The verbatim repetition of the best tale dulls its point. This is among the first fruits of the intelligent designer's travels among the industrial arts of the past. In the galleries he beholds on all sides objects whose very similarity emphasizes their differences. The application of this first finding to his own work in the industries of today at once sets him ahead of his fellows—granted always that he has that rare quality of imagination without which his best contribution can never be more than formal. So he advances from the 'what' to the 'how,' ascertaining first what was done by the masters whose craft he emulates, and learning next how they brought their skill successfully to the service of beauty. Ending at the first stage he remains a penny-aliner, described by Pope:

'. . . ignorantly read,  
With loads of learned lumber in his head.'

Achieving the second, he arrives at that completeness of knowledge and grasp of significance which make for the simplicity so greatly admired as the outstanding element of all fine work. As Anatole France says of fine style, '. . . like white light, it is complex, but does not seem so.'

"The designer who can think his way into the objects, so to speak, get at the spirit that prompted their making in that way and no other, attain to some inkling of the faithfulness of their response to the conditions of which they were the inevitable outgrowth, that designer has learned how to study. He is of the salt of the earth, and a leading witness when the Museum's case for public service is stated. He will not regard the galleries as so many shelves carrying a stock of motives, categorized and ticketed, to be taken down at will, as occasion requires, and turned to new uses. He will have discerned in Museum pieces that inspirational value in which their real quality resides.

"Thus we know of the costume designer

who spent her time at the Museum seated alone in a gallery of Near Eastern art. She made no notes, she went to no other galleries, she simply 'exposed' herself to the influence of graceful line and gentle color, knowing her own receptivity to such effects. The result was a whole series of models recalling in form nothing she had

to alter in pronounced degree his practice and predilections of years' standing. The forms he saw had no particular meaning for him, for as a craftsman he could duplicate them at will. But the character of the silver he saw in the collections left an indelible impress on his mind, and his own approach to design was modified forthwith.



A DETAIL FROM AN EXHIBITION OF AMERICAN INDUSTRIAL ART

seen at the Museum, yet subtly registering in color key and in certain treatments of line the effect of the 'exposure.'

"There are many who work in this way. We have little note of them, because they do not require our assistance. A designer of silver, of Scandinavian origin, having been employed by an American firm, considered it important in his acclimatization to examine the objective record of American silversmiths' work. One trip through the American Wing sufficed to cause him

"But for one such there are many who continue to make on paper portraits of patterns that are in turn printed on goods, and their source of inspiration is a pile of other printed goods. They think materially: wood, glass, clay, silk, whatever their 'line' may be. Nor is this remarkable, for their employers' minds often run in the same channel, hemmed in by embankments, man-made and rigid, with never a tributary or inlet, a wooded isle or cove where imagination might take refuge.

These are the embankments of business in the narrow sense. The modern business man, however, is coming rapidly to the assurance that in the industrial arts his sales are made primarily in terms of design. As a consequence he is extending his own interests to include the feasibility of design as a 'selling point,' and accordingly allowing to his designers the necessary time to study source material in the preparation of new things for the immediate market. For them all the Museum offers the direct business advantage of cooperation of a practical and understanding sort; this on the service side, well illustrated by thousands of objects to be seen in the stores and factories. And for the designer himself the Museum holds an opportunity that business alone can never present: this is the tonic value of study.

"The merit of this appears further in our annual exhibitions of American Industrial Art. It is no longer required, as was the case up to 1923, that entries be the result of Museum study, our purpose being primarily to show the best recent work of American manufacturers and designers, made under regular conditions of plant production, though not necessarily in quantity. Yet, though no single piece may show Museum influence or betray a trace of originals here, the list of exhibitors consists of none but regular students of the collections. And in the group of 764 objects, the work of more than twenty firms, shown in the last exhibition, no small portion owed their success directly to Museum sources and all registered in some degree the favorable effect wrought by the Museum contacts of their designers. For to them the study of the collections, not for the specific purpose of an order in hand but for its tonic value, has become second nature."

#### *The Retail Store and the Museum*

When the manufacturer, inspired by a study of the collections, has produced wares of ever-increasing beauty, there is still the problem of bringing these to the attention of that public whose taste has been improved by the same study. The link between the producer and the consumer is

the retail merchant—the next segment of that imaginary circle formed by those whom the Museum serves. —For these Percy S. Straus speaks in the following paragraphs:

"The tender of cooperation which the Museum has made to department stores is much appreciated. Speaking for my organization, hundreds of individual members of our staff have profited by accepting it.

"The Museum and the purveyors of merchandise have in common the desire to develop appreciation of merchandise of good taste. The first step in this direction is the education in color and design of those on whom falls the responsibility of creating the merchandise. The second step and one no less important is training the taste of those who select the wares from the lines of the manufacturers.

"The store's part in this process is to accept the tender of the Museum and to grant time to members of its staff to attend the lectures at the Museum and to inspect the collections there. If the value of doing this were more generally realized, the beauty of the displays in stores would add to the pleasure of visiting them.

"The Museum is doing its duty. It is now up to the merchants to express full appreciation of this service by taking advantage of it increasingly."

The work to which Mr. Straus refers is in charge of Miss Cornell, Assistant Professor in Teachers College and Associate Instructor in the Museum, who is aided by Mrs. Fish, Assistant Instructor; the courses being enriched by occasional talks given by other specialists. The work is given in two sections: organized groups from the stores at nine o'clock on Friday mornings and a parallel course given on Sunday afternoons for whosoever may care to attend.

For the Friday morning series—of which there are two, one in the autumn and one in the spring—the stores send selected members of their staffs and, as stated by Mr. Straus, grant the necessary time out of the working hours of the organizations. This last fact, we find, greatly surprises many when they learn of it: it seems to be the most impressive statement one can make

when speaking of our educational work. That schools should send classes to the Museum and that people should come to hear lectures or concerts, a man finds comprehensible, but that time should be set aside *during working hours* that buyers and salespeople may improve their taste astonishes the business man. And for the first time, perhaps, he begins to realize that there is more in "Art" than he had supposed.

of the Instructors' gallery talks, it is difficult to put into words the special appeal of this work. That the courses meet a very real need is proved by the attendance, which, last season, was 726 for the ten demonstrations.

*Study-Hours for Teachers, Home-Makers,  
and Young Girls*

The very important courses offered by Miss Cornell for teachers have been



THE STUDY ROOM OF TEXTILES

In her analysis of line and color Miss Cornell states the theory and then shows its application to the wares sold in the shops—dress, furniture, lighting fixtures, china, glass—the objects shown having been selected by her and sent from the stores for this purpose. Beside these she places material from the collections, that the student may see how clearly the basic principles of design have been understood by the artist-craftsmen of the past and learn how one's perceptions may be sharpened by study of the collections.

The Sunday afternoon Study-Hours for Practical Workers parallel those of Friday mornings. As in the case of the account

mentioned. In these the application of the theories of line and color to the practical work of the teacher is stressed, the problems ranging from those which confront teachers in colleges to those which are met in kindergarten grades. In this latter phase of the work Miss Cornell is assisted by Kate Mann Franklin.

Oftentimes a woman, examining the simpler embroideries displayed in the textile collections, will become conscious of an urge to try her skill of hand in this field, or while studying the decorative motives of the nearer East will wonder whether by any chance she might be able to put something of the kind upon the leaves of a



screen. And joining the Study-Hours for Home-Makers she discovers undreamt-of powers—learning with surprise that such work is much more a matter of clearness of thought than of manual dexterity . . . plus, of course, the skilful guidance of Miss Cornell and her associates and the inspiration to be derived from the collections. Although the aim of the course is the production of articles to be used in the home, the theories which may guide one in the

signers who shall at once produce “commercially,” they do give the child an opportunity to exercise his creative faculties—with the continual influence of the objects in the Museum in refining his taste.

That the collections themselves are the *raison d'être* of the activities of the department needs no emphasis. It may not, however, be out of place to remind the reader of the special facilities given the



THE OFFICE OF THE MUSEUM EXTENSION

developing of the designs are continually kept before the student and many points concerning the evolution of ornamental forms are stressed in the discussions. Possibly most important of all is the more or less subconscious training in taste concerning the choice and arrangement of home furnishings which the student absorbs while working in the Museum.

Closely allied with this course is the one for girls, in which the procedure and the aims are the same as those noted above.

Finally we reach the child. Although the activities planned for the youngsters are not, of course, meant to develop de-

student for research in the Study Rooms of the departments—notably those of textiles and of prints. Here he may examine the great store of material, but a small part of which can be shown in the galleries. The number of persons using the former last year was 1,129, the latter, 1,758—the unrivaled collection of engravings of ornament in the Print Room attracting many designers.

A most important agency for aiding the student is found in the Library, with its 52,618 volumes and 78,559 mounted photographs: but of this branch of the Museum's activities surely no one needs to be reminded.

## III. THE MUSEUM'S EXTENSION SERVICE

*Lending Collections*

When discussing this phase of the educational work it is difficult to avoid being statistical; saying, for example, that 109,601 lantern slides were circulated during the past year, 4,753 photographs and color prints, 389 paintings, and so forth and so on. Possibly but one out of a

schools, clubs, libraries, and hospitals. Schools borrow the duplicate textiles, the Japanese prints, the maps and charts, while through the coöperation of the American Federation of Arts sets of the facsimile etchings and of paintings from the Museum collections are circulated throughout the country. There is also a Lecturers' Collection—material which may not be taken from the building but which may be



A SCENE FROM THE POTTERY MAKER

thousand persons really enjoys statistics, yet how else may we impress upon the reader the use made of the facilities afforded by this branch of the Museum's activities? It is a big and a vital part of our work. The lantern slides not only take "counterfeit presentments" of the collections to those who cannot come to the Museum, but as the 38,000 slides illustrate man's artistic achievements from prehistoric times to the present day, they are in constant use by teachers, clubs, and other organizations all over the eastern section of the United States. The photographs, color prints, and facsimile etchings—of a size suitable for exhibition—are used by

freely used by lecturers in the Museum courses. Of the cinema films, which have been in demand from Boston to Madison, Wisconsin, and from Raquette Lake, New York, to Nashville, Tennessee, an account, written by George D. Pratt, is given below. To the schools of the City of New York the extension service is free except the Museum films; of others a merely nominal fee is asked.

Miss Davis, who has charge of the Museum Extension service, calls attention to certain details of this service. With few exceptions our collections are not in groups but are available for individual selection and arrangement. Visitors are

welcome at any time during office hours. To those who wish to make a selection in person, we are glad to give any aid possible; the requests of those who cannot come in person but who send us lists of the desired slides or other objects, we do our best to meet. The exact date of use should be given, as the material is shipped to reach the borrower the day before the lecture. That this may be done, requests should be sent to us well in advance. In all cases prompt return of the material is essential.

### *The Museum's Cinema Films*

"The use of the motion picture for educational purposes is one that is gradually being recognized as a most important factor in museum work.

"The Metropolitan Museum of Art, realizing this significant use, started four years ago to make its own films. The motion picture screen can do for art as much as it has done for the drama, and even more. The Museum has only tapped the very beginning of the educational possibilities which motion pictures offer in connection with its activities.

"Briefly to mention our present films, we have, first, those on Egypt. These bring before the audience Egypt with its ruined temples and carvings, and the native life of the country. Inserts of tomb paintings, depicting life 4,000 years ago, reveal to the onlooker that the customs of the people have changed but little during the intervening years.

"How was armor used in ancient days? This is shown in another film, in which the characters appear wearing armor as it was worn in mediaeval times.

"Greek art and mythology have been recorded in a film entitled *The Gorgon's Head*. The story deals with a student who has come to the Museum to study a Greek vase, but who falls asleep and in a vivid dream follows the adventures of Perseus as handed down to us in Greek mythology. The theme is admirably acted by a group of players headed by Edith Wynne Matthison and Charles Rann Kennedy, who volunteered their services to the Museum.

"The American Wing, with the atmos-

phere of mystery that haunts those early rooms, affords great possibilities for the play of the imagination. Already one film portraying an incident in the life of a Colonial family has been produced.

"French, Italian, and Chinese art; the making of leaded glass as it was done in the thirteenth century—all are fields yet unrecorded but rich in possibilities. In fact, the field is so rich that it is hard to know where to begin.

"A film, just completed, depicts the making of pottery. This was produced under the direction of Miss Maude Adams, assisted by Robert J. Flaherty. The scene is laid in a potter's shop in the middle of the last century, with a potter at work on a kick-wheel. We are indebted to Miss Maude Robinson, of The Greenwich House Pottery, for her most helpful cooperation.

"Thousands of people are looking for motion pictures which have artistic, instructive, and entertaining value, but the average motion picture producer does not show such films. He has overlooked this latent public and has sought to please only those who enjoy the type of pictures now generally shown, with their cheap love scenes and impossible plots.

"The Metropolitan Museum is taking a more vital part each year in the educational activities of the city's life. Its priceless treasures showing the art and craftsmanship of other ages take on added interest when made to live again through the medium of the motion picture. Furthermore, unlike the collections, which may be seen only by the citizens of New York and its visitors, the motion pictures can go from state to state, spreading the influence of the Museum in places heretofore untouched."

Quiet contemplation of a thing of beauty would seem to be the keynote of aesthetic enjoyment, and with this the motion picture has little in common. Yet, as Mr Pratt points out, the moving picture is capable of becoming an important aid in the understanding of works of art. Under the guidance of Miss Clarke, who has charge of this section of our work, we hope to produce a series of films which will dispel

any doubts that may be entertained as to the value of the motion picture to a museum of art.

The greatest good which we may hope to achieve through our educational work was voiced by an old man whose remark was overheard by a Member of the Museum. Our friend was passing the show window of a picture dealer, before which stood a white-bearded, poorly clad man and a small boy, when she caught the words,

"No, that's not right; look again." She turned, and found that they were studying an old painting, absorbed, unconscious of the passersby. "Look again," the man would say—and the boy would examine the picture, then close his eyes and describe the composition in detail. Again and again was this repeated until the boy had reconstructed the masterpiece, missing no point. Then the old man said, "Good; now we can go home. Now you own that picture." HUGER ELLIOTT.

## ACCESSIONS AND NOTES

A SHOWING OF THE MUSEUM FILMS. On Tuesdays and Thursdays during October (with the exception of October 14) the films produced by the Museum will be shown in the Lecture Hall at four o'clock. These showings are free to all. What films are to be shown on a given day may be learned at the Information Desk.

THE DEPARTMENT OF ARMOR and the Department of Far Eastern Art record with regret the loss of the services of Noritaké Tsuda, who has been aiding especially in the preparation of a catalogue of Japanese arms and armor. The arrangement, made in 1923 by the courtesy of the Imperial Museum of Art in Tokyo, of whose staff Mr. Tsuda is a member, secured Mr. Tsuda's skilful help for two years, and this period has now elapsed. Mr. Tsuda returns to Japan by way of Europe and India.

A LOAN OF GRÉGOIRE VELVETS. The exhibition of textile fabrics in Gallery H 17 has recently received an interesting addition in an important group of Grégoire velvets lent by H. A. Elsberg.

Gaspard Grégoire, who was born at Aix in Provence, was one of the foremost artist-craftsmen working at Lyons during the Napoleonic period. The velvets of Grégoire were woven with a painted warp—the technique, which was extraordinarily complicated, enabling the weaver to produce each subject in quadruple.

The Elsberg loan includes the following subjects: Napoleon, after the portrait of Gérard<sup>1</sup>; Louis XVIII, in the style of Gérard; the Fourth Evening Hour of Raphael; a small medallion of a battle scene; and a decorative border in the style of Pernon.

F. M.

METALLIC REPRODUCTIONS IN THE BASEMENT OF WING K. Installed in better cases and under more favorable conditions of lighting than formerly, the collection of metallic reproductions, now transferred to the gallery at the foot of the elevator in the basement of Wing K and arranged according to country, shows to new advantage. Most of these reproductions are very well executed and give a vivid idea of such unique objects as the Hildesheim Treasure, the Scythian antiquities found at Nagy-Szent-Miklós in Hungary, the Scythian and Graeco-Scythian art included in the Kertch Collection of the Hermitage, and Irish antiquities of which the originals are chiefly in Dublin. Many rare and historic examples of English, French, Italian, and German plate are represented, admirably supplementing the Museum collection of originals in Gallery A 22 and the Pierpont Morgan Wing. The proximity of the Print Department may lead the interested visitor to dig out those books of ornament which provided the old

<sup>1</sup>Grégoire presented one of these to the Museum at Aix, Provence. There is another in the Musée Historique des Tissus at Lyons.

goldsmiths with some of their most fascinating designs. Held in some contempt by reason of long familiarity, this collection of metallic reproductions deserves a fresh approach.

C. L. A.

**CHANGES IN THE LECTURE PROGRAM.** The Museum wishes to call to the attention of its Members the group of Informal Talks which are to be given on Thursday afternoons by Miss Morris, Miss Richter, Mr. Grancsay, Mr. Hoopes, and Mr. Ivins, of the Museum staff. These meetings have been arranged that the Members may have an opportunity of discussing with those of the curatorial staff matters concerning the collections which particularly interest them. The first meeting will be held on October 28, in the Print Study Room.

A course which will also interest the Members is that on The Florentine Renaissance, which will be given by Miss Abbot on Mondays during the first half of the season. In these illustrated lectures Miss Abbot covers all phases of that creative period. The course is free to Members.

The attention of those Members whose children attend the Story-Hours on Saturday mornings is called to the fact that this season the hour has been changed from ten-thirty to ten-fifteen.

Among the cooperative lectures given by an arrangement with New York University is a series of illustrated talks, followed by discussion, offered by Mr. Elliott under the title Artistic Expression. These will be given on Wednesdays for the first half of the season.

Two other "novelties" should be noted. Miss Chandler will give a course on Picture Study for teachers on Thursdays throughout the year, and on Saturday afternoons there will be held Story-Hours for Boys and Girls. Of these Miss Chandler will give the greater number, but several will be given by Eleanor W. Foster, Beatrice Bromell Hersey, and Douglas Moore. Mr. Moore, who, it will be remembered, in 1925 gave stories in which musical themes, recognized and sung by the children, showed the development of the plot, will again delight the children with musical afternoons.

**THE IMPORTANCE OF A LIVING ART.**  
 ". . . The static value, however serious and important, becomes unendurable by its appalling monotony of endurance. The soul cries aloud for release into change. It suffers the agonies of claustrophobia. The transitions of humor, wit, irreverence, play, sleep, and—above all—of art are necessary for it. Great art is the arrangement of the environment so as to provide for the soul vivid, but transient, values. Human beings require something which absorbs them for a time, something out of the routine which they can stare at. But you cannot subdivide life, except in the abstract analysis of thought. Accordingly, the great art is more than a transient refreshment. It is something which adds to the permanent richness of the soul's self-attainment. It justifies itself both by its immediate enjoyment, and also by its discipline of the inmost being. Its discipline is not distinct from enjoyment, but by reason of it. It transforms the soul into the permanent realization of values extending beyond its former self. This element of transition in art is shown by the restlessness exhibited in its history. An epoch gets saturated by the masterpieces of any one style. Something new must be discovered. The human being wanders on. Yet there is a balance to things, mere change before the attainment of adequacy of achievement, either in quality or output, is destructive of greatness. But the importance of a living art, which moves on and yet leaves its permanent mark, can hardly be exaggerated."—Requisites for Social Progress, in *Science and the Modern World*, by Alfred North Whitehead, Professor of Philosophy in Harvard.

**A GIFT OF ETCHINGS BY JOHN SLOAN.** Mrs. Harry Payne Whitney has recently presented to the Museum what must be a nearly complete collection of etchings by John Sloan, in a series of selected impressions many of which are in "early states."

Fifty-one of these prints were made as illustrations for an edition of the works of Paul de Kock, the publisher of which, while following the tradition of the *subscrip-*

*tion de luxe*, had the temerity to get a good artist to work for him. Whether or not the publisher thought his experiment successful one does not know, though one suspects that most of the subscribers were shocked by the plain, straightforward, pictorial fare submitted in lieu of the expected *éclair*s. Of one thing, however, one is sure, that that edition of the works of Paul de Kock ("unexpurgated" and "limited" as it probably was) will some day be sought for by collectors (who are so different from the persons to whom assiduous agents originally "sold" it)—and that it will be sought for because of John Sloan's contributions to its making (which are even more different from the *Le-nu-au-salon*-ish things that publishers always seem to think will be sufficiently and saleably understood of their agents). Mr. Sloan has done many amusing and interesting things, but never again has he soared to the impossible as he did when he put art into the hands of the book agent.

In addition to these illustrations there are ninety-one other etchings in the collection—cheerful, casual, jolly, understanding pictures of you and me. They probably constitute the best existing pictorial commentary on life in what O. Henry used to call Bagdad-on-the-Subway—which is too big a subject for even the brashest to talk about in a Museum Bulletin. As Mrs. Bacon's little girl used to say, "N'Yawk's the place!"

W. M. I., JR.

RECENT ACCESSIONS OF FRENCH FURNITURE. There will be shown in the Room of Recent Accessions during the month of September three pieces of French furniture constituting part of the bequest of Collis P. Huntington. The earliest of these is a typical example of a Louis XV lady's writing-desk executed in marquetry of various woods. The outer corners of the front legs, the feet, and the keyhole have protective bronzes. The flap drops forward in the usual way to provide writing space. Curved lines predominate in the inlaid designs of scrolls and flowers and also in the contours. The desk is probably of provincial origin. The second piece in point of date is a small marquetry commode of

the Louis XVI period. The commode has a tripartite front, the central panel inlaid with musical instruments and flowers, the end panels with a checkered design. There are three small and two large drawers. The ring-pulls are in the form of laurel wreaths and the keyhole scutcheons are swags of laurel leaves tied with bow-knots of ribbon. The legs are reminiscent of the earlier *pied-de-biche*. The third object is a mahogany coin-cabinet said to have belonged to Napoleon I. It is in the Egyptian style, which became the fashion after the Egyptian Campaign of 1798, with inlay and mountings of silver. The form is that of an Egyptian pylon; the ornament includes the winged disk, the uraeus, the lotus, and the scarab. Two locks concealed beneath movable portions of the bodies of the uraei open doors at the ends of the cabinet which reveal series of shallow drawers. The center of each drawer is decorated with a Napoleonic bee, one wing of which is hinged and serves as a drawer pull. On each lock is inscribed "Biennais," which enables us to assign the silverwork of the cabinet to Martin Guillaume Biennais, famous goldsmith of the Emperor.

P. R.

FANS AND COSTUMES. The collection of fans, lately enlarged by several gifts and by the Mary Clark Thompson bequest, has been assembled in a small gallery, H 22 A, where it is displayed in mirror-backed wall cases. In its arrangement a chronological scheme has been followed, presenting in an interesting way the decorative features of the different periods—the mythological subjects of the Louis XIV period, the picturesque romanticism of the later eighteenth century, the pseudo-classic figures of the Directoire and Empire periods, the Chantilly lace of the Second Empire and the Victorian period, each with its distinctive charm.

On a raised platform in the center of the room, a group of nineteenth-century costumes will attract those interested in the fashions of that day. The exhibit covers the years between 1820 and 1872 and illustrates the various modes of dress of the Victorian era.

In the adjoining corridor, H 22, a number of Venetian costumes, recently acquired, have been placed on exhibition, and also the costume dolls formerly shown in the basement of Wing H.

In the alcove opening into the gallery of Oriental art (H 14) a number of eighteenth-century men's costumes give an interesting approach to the corridor filled with women's dresses of the same period. Here in a central case may be seen a richly embroidered suit of silver brocade, dating from about 1780, reputed to have been worn by

Charles III of Spain (1759-1788), while in an adjacent case exhibiting some recently acquired coats and waistcoats, the attention is held by a charming costume of the period of Louis XVI, designed for a little Venetian boy. This suit has white silk knee breeches topped by a lavender coat and waistcoat, to which has been added a neckband finished with a small lace jabot. The remaining cases are given over to the display of costumes that have not been permanently shown heretofore.

F. M.

## LIST OF ACCESSIONS AND LOANS

JULY AND AUGUST, 1926

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	*Bronze pen and inkwell (?), Roman period	Purchase
ARMS AND ARMOR	*Sword guard, Japanese, XVIII or early XIX cent.; kozuka, signed Seishinken Mototomo, Japanese, XIX cent . . . .	Purchase
CERAMICS. . . . .	†Plate, painted by Hunt Diederich, American, contemporary . . . . .	Gift of Mrs. Hunt Slater
CLOCKS, WATCHES, ETC.	*Clocks (2), ormolu and enamel, French, late XIX cent . . . . .	Bequest of Collis P. Huntington.
	*Clock, gilt-bronze, French, 1815-30	Purchase.
COSTUMES. . . . .	†Mitts (2), silk, American, early XIX cent	Gift of Miss Bertha Coolidge
	†Hats (2), manila straw, American, abt 1850-70 . . . . .	Gift of Mrs. Eliot Norton
	†Shawl, Paisley, French, XIX cent . .	Gift of Mrs. Edwin E Butler.
DRAWINGS . . . . .	*Banquet in an Arbor, by Martin de Vos, Flemish, 1532-1603; Le Martinet pris Montpelier, by J. B. C. Corot, French, 1796-1875; View of a Town, by Paul Bril, Flemish, 1554-1626; Portrait Study, by Sir Peter Lely, British, 1618-1680 .	Purchase
GLASS (OBJECTS IN)	*Hurricane shades (2), American, early XIX cent. . . . .	Purchase
LEATHERWORK. . . . .	*Lot of gilded and painted leather, Spanish, XVII-XVIII cent. . . . .	Bequest of Collis P. Huntington.
METALWORK. . . . .	*Candelabra (2) and inkstand, ormolu and enamel, French, late XIX cent . . . .	Bequest of Collis P. Huntington
	†Teapot and stand, silver, English, 1784-1786. . . . .	Gift of William Rhinelander Stewart.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
MINIATURES AND MANUSCRIPTS. . . . .	*Collection of miniatures (73), mostly French and English, XVII-XIX cent .	Bequest of Collis P. Huntington
MUSICAL INSTRUMENTS.	†Piano, maker, Carl Lennier, German, 1797	Gift of Mrs Cyrus C. Miller
PAINTINGS . . . . .	*Portrait of Mrs Portia Charlotte Pine, American, abt 1846 . . . . .	Bequest of Miss Carolyn M Pine.
	†Apple Blossoms, by Claude Monet, French, 1840- ; Masquerade, by Mariano Fortuny, Spanish, 1838-1874 . . .	Bequest of Mary Livingston Willard
	†Church of the Spirito Santo, Ronda, by A Sheldon Pennoyer, American, contemporary . . . . .	Purchase
	†Peggy Sketching from a Balcony, by William Starkweather, American, contemporary . . . . .	Bequest of Collis P. Huntington.
REPRODUCTIONS . . . . .	*Ivories (5) from Spata and Mycenae, Mycenaean period, from originals in the National Museum, Athens. . . . .	Purchase
SCULPTURE . . . . .	†Hawk, bronze, by Albert T. Stewart, American, contemporary . . . . .	Gift of Edwin DeT. Bechtel.
TEXTILES. . . . .	†Embroidered strips (2), French, XVIII cent. . . . .	Bequest of Collis P. Huntington.
	†Strip of embroidery, French, XVIII cent	Purchase
	†Strip of woven lace, American, early XVIII cent . . . . .	Gift of Mrs James A. Glover
	*Piece of printed cotton, French or English, late XVIII cent. . . . .	Purchase
WOODWORK AND FURNITURE . . . . .	*Commode, Regency style, French, XVIII cent ; desk, French, XIX cent , †commode, Louis XVI style, French, XVIII cent ; desk, Louis XV style, French, XVIII cent ; coin-cabinet, Empire style, French, XIX cent . . . . .	Bequest of Collis P. Huntington.
	†Sideboard, mahogany, American, abt. 1800 . . . . .	Gift of Lady Lee of Fareham and Miss Faith Moore, in memory of Miss Ella L. Moore.
	*Sofa (mériidienne), French, abt. 1815-20, side-chair, French, abt 1860 . . . . .	Purchase.
	*Picture frames (3), gilt, American, middle of XIX cent. . . . .	Gift of Robert Fridenberg
	*Whatnot and sofa, rosewood, American, abt 1850 . . . . .	Purchase.
ANTIQUITIES—EGYPTIAN (Third Egyptian Room)	Seated Osirid figure of King Psamtik I, black basalt, XXVI dynasty . . . .	Lent by G J. Greener.
CLOCKS, WATCHES, ETC.	*Tall clock, American, early XIX cent .	Lent by Philip Rhinelander.
DRAWINGS. . . . .	Crayon portraits of Governor and Mrs George Clinton, by Saint-Memin . .	Lent by Miss Anne S. Van Cortlandt.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8),



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
GLASS (OBJECTS IN)....	*Vase and bottle, by Emile Galle, French, late XIX cent, vase by Clement Mercier, French, XIX cent . . . . .	Lent by Edward C. Moore, Jr.
JEWELRY... . . . . (American Wing)	Mourning ring of Richard Barton, American, dated 1784; mourning ring of Caleb Beck, American, early XIX cent.; mourning scarf pin, American, early XIX cent. . . . .	Lent by Miss Anne S. Van Cortlandt.
METALWORK . . . . . (Floor II, Room 22)	Monstrance, silver and parcel-gilt, Spanish, XVI cent . . . . .	Lent by J. Pierpont Morgan
MINIATURES AND MANUSCRIPTS . . . . . (American Wing)	Portrait of Pierre Van Cortlandt, artist unknown, American, XVII cent, portrait of Catharine Van Cortlandt, artist unknown; portrait of Abel Beck, artist unknown, American, early XIX cent	Lent by Miss Anne S. Van Cortlandt.
PAINTINGS.....	*Portrait of Marshal Jenkins and portrait of Mrs Marshal Jenkins, by Rembrandt Peale, American, 1778-1860 ..	Lent by Miss Frances B Hawley.
(Floor II, Room 16)	Portrait of Penelope Green, by John W. Jarvis, American, 1780-1834 . . . .	Lent by Mr. and Mrs Robert Hartshorne.
	*Portrait of Alexander Otis, by Gilbert Stuart, American, 1755-1828 . . . .	Lent by Mrs William Morton Grinnell.
WOODWORK AND FURNITURE . . . . .	*Sofa and armchair, rosewood, American, abt 1845, marquetry cabinet and footstool, carved and gilt wood, French, abt. 1860-70 . . . . .	Lent by Miss Sarah Cooper Hewitt.
	*Side-chair, American, abt. 1850 . . . .	Lent by Miss Alice Larkin
	*Console table, American, early XIX cent. . . . .	Lent by Mrs. S. Woodward Haven.
(American Wing)	Embroidery frame, American, third quarter of XVIII cent . . . . .	Lent by Miss Anne S. Van Cortlandt

\*Not yet placed on exhibition.

## DONORS OF BOOKS, PRINTS, ETC.

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# CALENDAR OF LECTURES

## FREE LECTURES

OCTOBER 2—OCTOBER 17, 1926

Story-Hours for Boys and Girls, by Anna Curtis Chandler, Saturdays, at 1:45 p m, beginning October 2; Sundays, at 1:45 and 2:45 p m, beginning October 3  
Study-Hours for Practical Workers, by Grace Cornell, Sundays, at 3:00 p m, beginning October 10

## LECTURES FOR WHICH FEES ARE CHARGED

SEPTEMBER 24—OCTOBER 16, 1926

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University

September	HOUR	October	HOUR
24 Study-Hour for Teachers (M) Grace Cornell . . . . .	4:00	8 Materials of Decoration (N) R. M. Riefstahl . . . . .	8 00
27 The Florentine Renaissance (M) Edith R. Abbot . . . . .	3 00	9 Study-Hour for Home-Makers (M) Grace Cornell . . . . .	10:30
29 Artistic Expression (M) Huger Elliott . . . . .	3:00	9 Study-Hour for Young Girls (M) Kate Mann Franklin . . . . .	10:30
30 General Outline of the History of Art (N) John Shapley . . . . .	3.00	9 Outline of the History of Painting (M) Edith R. Abbot . . . . .	11 00
October		11 The Florentine Renaissance (M) Edith R. Abbot . . . . .	3:00
1 Study-Hour for Salespeople and Buyers (M) Grace Cornell . . . . .	9.00	11 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4:00
1 Study-Hours for Teachers (M) Kate Mann Franklin, Grace Corn- nell, Helen Gaston Fish . . . . .	4:00	12 Oriental Rugs (N) R. M. Riefstahl . . . . .	11 00
2 Study-Hour for Young Girls (M) Grace Cornell . . . . .	10 30	12 Principles of Form and Color (N) Grace Cornell . . . . .	8:00
2 Outline of the History of Painting (M) Edith R. Abbot . . . . .	11:00	12 Early American Decorative Art and Architecture (N) Lecturer to be announced . . . . .	8:00
4 The Florentine Renaissance (M) Edith R. Abbot . . . . .	3:00	12 Historic Textile Fabrics (N) R. M. Riefstahl . . . . .	8:00
4 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4:00	13 Art of the Middle Ages (N) John Shapley . . . . .	11:00
5 Early American Decorative Art and Architecture (N) Lecturer to be announced . . . . .	8:00	13 Artistic Expression (M) Huger Elliott . . . . .	3:00
5 Principles of Form and Color (N) Grace Cornell . . . . .	8:00	14 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl . . . . .	11:00
6 Art of the Middle Ages (N) John Shapley . . . . .	11.00	14 General Outline of the History of Art (N) John Shapley . . . . .	3:00
6 Artistic Expression (M) Huger Elliott . . . . .	3.00	15 Study-Hour for Salespeople and Buyers (M) Grace Cornell . . . . .	9:00
7 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl . . . . .	11.00	15 Study-Hours for Teachers (M) Kate Mann Franklin, Grace Corn- nell Helen Gaston Fish . . . . .	4:00
7 General Outline of the History of Art (N) John Shapley . . . . .	3:00	15 Materials of Decoration (N) R. M. Riefstahl . . . . .	8:00
8 Study-Hour for Salespeople and Buyers (M) Grace Cornell . . . . .	9:00	16 Study-Hour for Home-Makers (M) Helen Gaston Fish . . . . .	10:30
8 Study-Hour for Teachers (M) Grace Cornell . . . . .	4:00	16 Study-Hour for Young Girls (M) Kate Mann Franklin . . . . .	10:30
		16 Outline of the History of Painting (M) Edith R. Abbot . . . . .	11:00

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE

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Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception or private view given by the Trustees at the Museum for members.

## The BULLETIN and the Annual Report

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members, their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

The Museum, including its branch, The Cloisters, is open daily from 10 a. m. to 5 p. m.; Saturday until 6 p. m.; Sunday from 1 p. m. to 6 p. m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

## MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students, and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

## CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4-45 p. m.

FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM

PUBLISHED MONTHLY

PRICE TWENTY CENT

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI

NEW YORK, OCTOBER, 1926

NUMBER 10



STATUE OF MAITREYA  
A DETAIL  
CHINESE, WEI PERIOD

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER 10

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## AN EXHIBITION OF SWEDISH CONTEMPORARY DECORA- TIVE ART

Under the auspices of H. R. H. the Crown Prince of Sweden there will be held in Gallery D 6 from January 18 through February 27, 1927, an exhibition of Swedish contemporary decorative art.

## AMERICAN INDUSTRIAL ART

Beginning December 4, the Museum will show its Tenth Annual Exhibition of American Industrial Art. Recent developments in American production of home furnishings promise an interesting collection, especially since the conditions of ad-

mission to the exhibition require that entries be designed and executed in all of their parts in the United States.

## TALKS BY THE STAFF FOR MEMBERS OF THE MUSEUM

An unusual opportunity is offered the membership this season. On Thursday afternoons, beginning October 28, at four o'clock, members of the curatorial staff will talk informally about some phase of the collections in their charge.

On four successive Thursdays, beginning October 28, Mr. Ivins will talk on What Prints Are. On the first three Thursdays of December Miss Morris will speak about Lace. Mr. Grancsay on January 6 and 13 and Mr. Hoopes on January 20 will deal with interesting phases of the Department of Arms and Armor. Finally, on January 27 Miss Richter will speak about the recent accessions in the Classical Department.

## THE LIBRARY

At the beginning of the season it may be of advantage to recall to BULLETIN readers the facilities for study which the Museum Library affords.

The Library contains books relating to archaeology and the fine and industrial arts, and works not wholly concerned with art but containing matter important to students of art or illustrations useful to artists and designers. Among such books are works on heraldry, anatomy, and botany, and publications of antiquarian and archaeological societies throughout the world. A large number of periodicals, American and foreign, dealing with art and archaeology are acquired, and the current parts are available for use as soon as they are received. A special feature of the Library is its splendid collection of American and foreign sale catalogues.

The collection of books, about 54,000, is supplemented by a collection of about 78,000 photographs of architecture, paintings, sculpture, and the minor arts.

These collections are for reference only. Sketching and drawing from the books and photographs is permitted. Photostat repro-

ductions may be obtained at a reasonable cost.

The Library is open to the public daily except on holidays from 10 a. m. to 5 p. m., Saturdays until 6 p. m., and Sundays from 1 p. m. to 6 p. m.

### A COMMENT ON FRANK A. MUNSEY'S BEQUEST TO THE MUSEUM

Mr. Munsey's bequest of his residuary estate to The Metropolitan Museum of Art was widely discussed in the press of the country at the time his will was offered for probate. No doubt this was due in part to the grossly exaggerated estimate of its amount.<sup>1</sup> But the comment elicited, from whatever cause, by the announcement of the gift was interesting psychologically and practically quite apart from the amount involved. Psychologically, because it bears on the motives which induce gifts for philanthropic purposes. Practically, because these motives must be translated into action by those who make their wills with any philanthropic intent. Every such person must answer for himself, and perhaps more often for herself, the question: "To what cause or causes shall I give?" Individual answers to this question have been given in many recent wills to which public attention has been directed.

Part of the criticism of Mr. Munsey's will may have come from those who regard our Museum as only a mausoleum of dead art. This point of view was really met in advance by William T. Dewart, Mr. Munsey's lifelong friend and chief executor, in announcing the bequest:

"The very ample residue is to go where hundreds of thousands of the citizens of New York would wish it to go, to the Metropolitan Museum of Art, to serve the needs of education, enlightenment and cul-

<sup>1</sup>Since this was written, Mr. Munsey's executors have sold his chief assets, newspapers and Mohican stores, for approximately \$13,000,000, partly for cash, partly on credit. The cash received will be less than Mr. Munsey's known debts. The Museum receives nothing now. It is not entitled to receive anything until administration is completed.

ture for the countless generations of all time to come."

In making this statement, Mr. Dewart undoubtedly voiced the opinion of those who are familiar with the development of our Museum and know it to be in no sense a mere depository of art treasures, but an active and efficient force in the social and educational activities of our city.

Another objection, expressed notably in church circles, was that Mr. Munsey's fortune should rather have been given to the "sick and the poor," and that his gift was not what these critics called "charity." The thought underlying this attitude toward Mr. Munsey's public spirit was recently embodied in a question addressed to Dr. S. Parkes Cadman in his "Everyday Questions" column of the Boston Herald:

"Would it not have been preferable for Mr. Munsey to have left his money to a better cause than the New York museum? Would it not have been far better to use the Munsey funds for annuities for poor widows who are willing to work for the income thus produced than for Mr. Munsey to have left his estate for the benefit of a class that is not in need of the actual necessities of life?"

The answer of Dr. Cadman, who as president of the Federal Council of Churches in America certainly represents some church circles, was as follows.

"What are the actual necessities of life? Surely they are not confined to the physical realm. 'Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God.'

"Seldom has the Creator spoken to his children more helpfully than in those works of nature and of man which the museum you mention conserves for the public good. It is not within any one's province in a free country to dictate the disposition of surplus wealth once the demands of the state on it have been satisfied. If it were, a thousand pleas would doubtless be entered only to confuse and harass its bestowal. Nor is there any famine in this land of ours so far as food is concerned. But there is a fearful blight of ignorance

and of ugliness which Mr. Munsey's bequest at least helps to check. On the whole I think nothing became Mr. Munsey so well as the way in which he left his money."

R. W. de F.

## THE REUBELL COLLECTION OF COURT SWORDS AND EARLY DAGGERS

In the Room of Recent Accessions are exhibited court swords and early daggers lately presented to the Museum by Jean Jacques Reubell of Paris, in memory of his mother, born Julia C. Coster, of New York, and of his wife, born Adeline E. Post, also of this city. The specimens shown at this time represent but the broad lines of the collection, which contains 93 court swords (1650-1820), 26 hunting swords (1550-1800), and 239 daggers (mainly 1200-1700)—a collection which, experts believe, is the most complete of its kind extant, containing objects of highest quality and supreme rarity. In the latter regard, in the light of personal experience I am led to add that such a collection could probably never be made again. A catalogue describing these arms and illustrating them is now in preparation and will give the reader an insight into a highly developed branch of art which, during the past two centuries, has been sadly neglected.

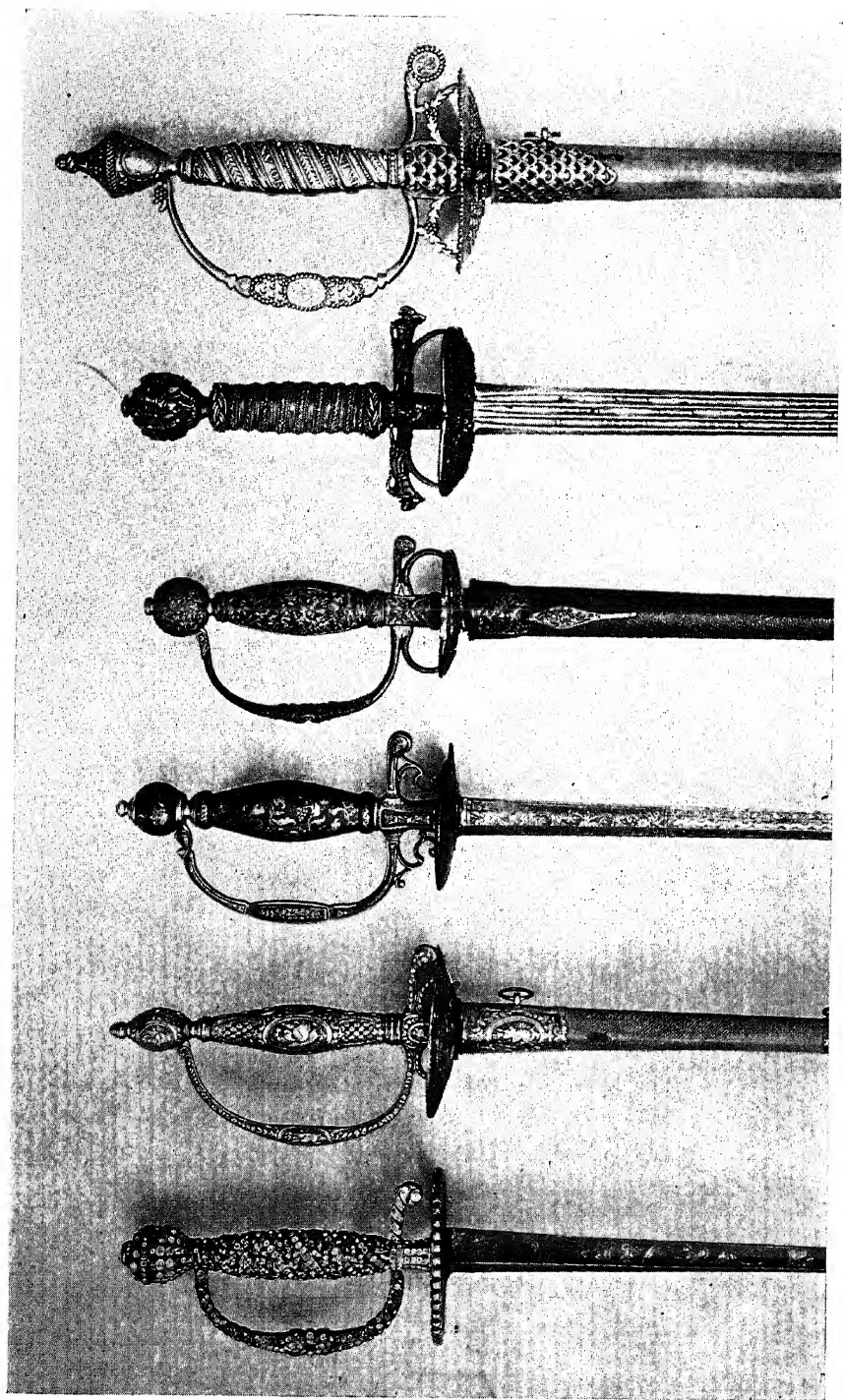
It is fair to say that the daggers and swords are *objets d'art* of extraordinary merit, beautiful in lines, rich and varied in ornament, designed by distinguished painters, engravers, medalists, recalling epochs when arms were among the most costly and highly prized human possessions. In fact, one has only to examine state portraits of those days to be convinced that the beauty of "side-arms" received the greatest attention on the part of a *grand seigneur*, for, judging from his portrait, he was as keenly interested in recording for posterity the details of sword-hilt and dagger as of the features of his face.

### COURT SWORDS

From 1650 onward the sword degenerated as a weapon of warfare, but for more

than a century it still remained in general use as an adornment or as a symbol of caste (just as a scepter became the ornamental and symbolic survivor of the military mace of early times). During this epoch it underwent a series of curious changes: for one thing it became subject to elaborate enrichment. Such, indeed, was then the vogue of court swords that their makers, the *fourbisseurs*, could with profit not only give their own best efforts to produce specimens of great beauty, but even pay adequate sums for the services of the best artists in kindred lines, designers, painters, seal-cutters, goldsmiths, and especially medalists. From this point of view the Reubell Collection of court swords has an unusual significance, for not only are its objects beautiful, but they represent "types": they tell us the progressive story as to how the court sword arose from the severely tested swords of the seventeenth century, and how in all parts they ran through a gamut of changes dictated by varying fashions, codes, manuals, and local tastes.

Some of these changes were of no functional value, in fact quite the reverse. Thus in the direction of material one may here see how the steel of the earliest hilts, which was functional, *i.e.*, useful as a defense for the hand, gave place in time to brass, silver, gold, tortoise-shell, ivory, porcelain, even to glass. Or how such an element as the branch of the hilt, which was a stout steel band protecting the knuckles, gradually faded away, becoming string-like in slenderness, or a decorative row of steel beads, before disappearing entirely. Or how the loops (*pas d'âne*) in the earlier hilt, which gave support to index and middle fingers, dwindled progressively to so small a size that the fingers could not pass through them, in the end becoming small flattened twigs giving little hint as to their mode of origin. Or how the pommel, which served originally as the counterpoise of the blade, lost its great size and globular shape, becoming progressively slender and light. Or how the cross-guard (*quillons*), failing to grow to its earlier length, curled up and died senile. Or, before the sword passed



EUROPEAN COURT SWORDS, XVII-XVIII CENTURY  
REUBELL COLLECTION



out of general use, how the blade, shrinking in breadth and length, turned into a slender, lance-like surgical instrument, beautiful none the less in its way

Even as interestingly one may trace in the present series of objects the gradation of ornament in the hilt dictated by time and country, till in the end one recognizes at a glance the heavy, richly sculptured silver hilts of the England of James II; the blued and *aigoué* steel hilts of William and Mary; the "Tonkin" swords (made in Peking, by the way) in the fashion of early eighteenth-century *chinoiserie*, French, Dutch, English; the porcelain hilts of Saxony; the bronze-gilt bulbous grips common in the German courts of 1750-1780; the graceful "rococo" hilts of the epoch of Louis XV (which attained standardization to such a degree that the expert is today hardly able to distinguish French from Italian, from Spanish, or even from English); the delicate cut-steel and beaded hilts of the English, some studded with enamel or Wedgwood porcelain—and so on.

### DAGGERS

The daggers tell us a similar story, but a longer one and more difficult to follow. In a general way the dagger developed certain forms, or "types," which were used for long periods and varied little, and others which underwent rapid and diversified "evolution" on account of sudden changes of function. Thus the "kidney dagger," named from the shape of its guard, and known especially in northern Europe from the thirteenth century, has retained its form with slight changes to the present day, for it still flourishes in the dirk (*bodag*) of the Highlander; while the parrying dagger (*main gauche*) changed its forms kaleidoscopically within the space of half a century (1570-1620) in almost every part of Europe. Historically the dagger functioned as a short sword to be used quickly and at close quarters, when even a fraction of a second lost in drawing a longer blade would be a matter of life or death. Hence early daggers were apt to be miniature swords of the period. To this bear witness in our collection the hilts of certain Gothic daggers. Other daggers

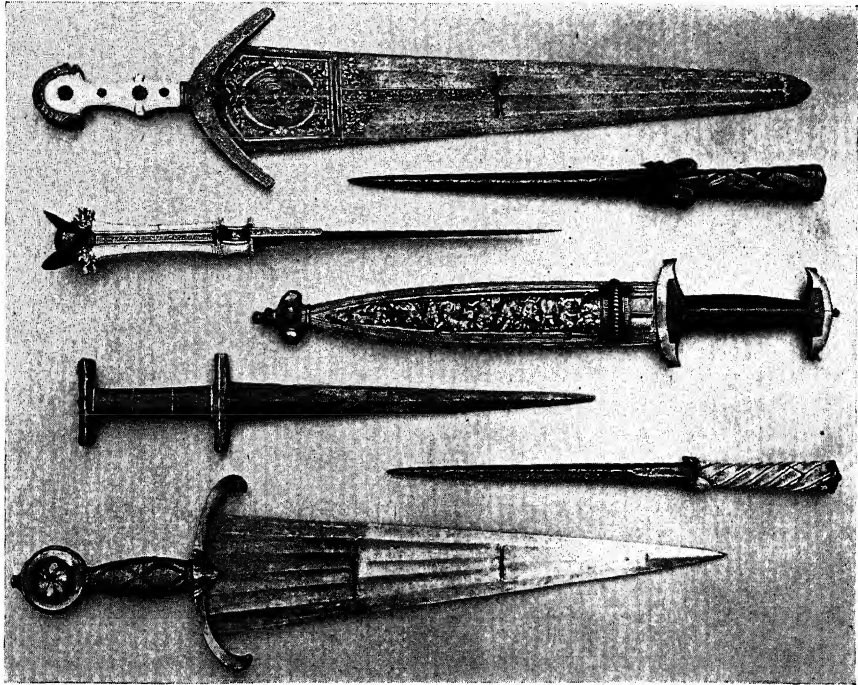
were really swords in size of hilt and width and weight of blade, but were vastly shortened up, to be used in narrow streets of Italian cities—and beautiful, indeed, are some of these stubby swords (whose blade, five finger-breadths in width, is called *cinquedea*), gilded and blued, and richly engraved by such a master as Ercole de' Fideli. Several of this type are in the Reubell Collection, objects rare beyond measure, so rare that during the writer's experience as a collector he has never known one to be offered at public sale which was in prime condition, rich in quality, and *authentic*. Not, by the way, that the early "kidney daggers" mentioned above are not *rarissima* in spite of the fact that our series of them is alarmingly rich.<sup>1</sup> Other sought-for types in our collection are its stradiotes or "eared daggers," which arose from an Oriental arm (which in the changeless East still survives) and became luxuriously fashionable during the fifteenth and sixteenth centuries. In this group the taste ran to slimness and to an ornament in the pommel which was earlier a functional rivet: of this rare form the Reubell Collection contains the best-known example, rich in intricate design, etched and gilded. Of the remaining dozen or more types of daggers developed from the Middle Ages to the eighteenth century, all are represented in our series admirably.

We should not close the present notice without attempting—even at the risk of indiscretion—to consider two questions which have been asked repeatedly during the past months, "How did M. Reubell succeed in making such an extraordinary collection?" and "Why did he, who is not a countryman, decide to present it—an important part of his life-work and of his fortune—to an American museum?" The first question is not difficult to answer. M.

<sup>1</sup>When the objects of the present benefaction were being sorted out in the rue de Marignan, our benefactor said "You have too many 'kidney daggers' there." "Not at all," was the reply, "it would be wrong to let a single one escape." "Pooh to you," said M. Reubell, "it is highly unwise to take them all, for if a visitor should see so many, he would conclude instinctively either that such forms are common or that many of them are false!"

Reubell was a born collector, and born in the purple, for he had every means and leisure to devote to his hobby. Add to this that he was brought up and lived always among devoted and talented collectors: from childhood his taste and judgment were developed under the competent eye of a mother who collected bibelots of many

early seventies, he has been in close touch with antiquaries great and small, and at the Hôtel Drouot, to which sooner or later most objects of art in Paris find their way, he has rarely missed a sale; specimens which he failed to get today he would buy tomorrow, through an extraordinary and providential happening, and a book could



EUROPEAN DAGGERS, XIV-XVI CENTURY  
REUBELL COLLECTION

kinds, and in his maturity he had ever the inspiration and sympathy of his wife, herself a skilful critic, devoting much attention to the beautiful velvets and brocades of earlier centuries. In point of fact, M. Reubell began to collect court swords and daggers at the time he studied in Cambridge University (1869-74), when he developed his keen interest in fencing, which until recently took him almost daily to the *salle d'armes*.<sup>2</sup> Since the

<sup>2</sup>His knowledge of a sword or dagger as an "organism" is uncanny: you place it in his hand as a dry-as-dust specimen from a vitrine, and

be written on his quests of rare daggers or princely swords. And he had the faculty, unusual indeed among collectors, of enlisting as skilful helpers even rival collectors—such was his way. By the same token he would often take delight in giving

at once it finds its way, apparently without movement, into positions which make it a living thing—as it would have behaved in the hand of Marozzo or Jacques de Lalain. In a moment the grip, "feel," balance of a blade become clear to you; bring him an arm which has been *truqué* and note how quickly he will tell you, by observing changes in balance, whether a blade has been substituted or cut down.

to his friends some of his most cherished treasures.

The second question is difficult—for many there are who do not find it desirable to donate their collections of a lifetime to a foreign city, even when it happens to have been the birthplace of members of their family. In the case of the present benefaction, I, for one, believe that the sentiment which prompted it was derived not only through M. Reubell's maternal lines, but through the interest which his father, paternal grandfather, and even paternal great-grandfather had shown toward America and its people. Beginning with the time of the French Revolution, the last named, Jean François Reubell (1747-1807),<sup>3</sup> member of the Directory, ardent democrat, founder of a Republic which was keenly interested in our own, was sympathetic with our ideals and accomplishments. His son, Jean Jacques Reubell, Revolutionary General at the age of twenty-one, visited America as a member of the staff of *Capitaine de Vaisseau* Jérôme Bonaparte on the occasion of his visit in 1803, which culminated in his marriage to Miss Patterson: in fact, General Reubell at that time set an excellent example to the prince, for he himself married in Baltimore a few months earlier the charming Mademoiselle Pascault. Indeed, there is no doubt in the world that General Reubell, who was a man of high spirit, became the more loyal and devoted to his American kinspeople-in-law and their country as a consequence of his stormy interview with the Emperor on his return to France, when Napoleon rated him soundly as the aider of Jérôme's *mésalliance*. And as a result of Napoleon's enmity, he later took refuge in America, and returned to France only under Louis XVIII, to whom he offered his sword. From all this it is not to be wondered at that his son in turn should be cordial to our country and our people: he it was who in 1839 married in New York Miss Julia C. Coster, of a well-known family. Or, finally, that their son, our benefactor, should have been led, if only from the sympathies of his father, to have made

many friends in the American "colony" in Paris, among whom he was to meet his future wife. These considerations are surely significant if one seeks the causes which paved the way for the present gift to an American museum.

BASHFORD DEAN.

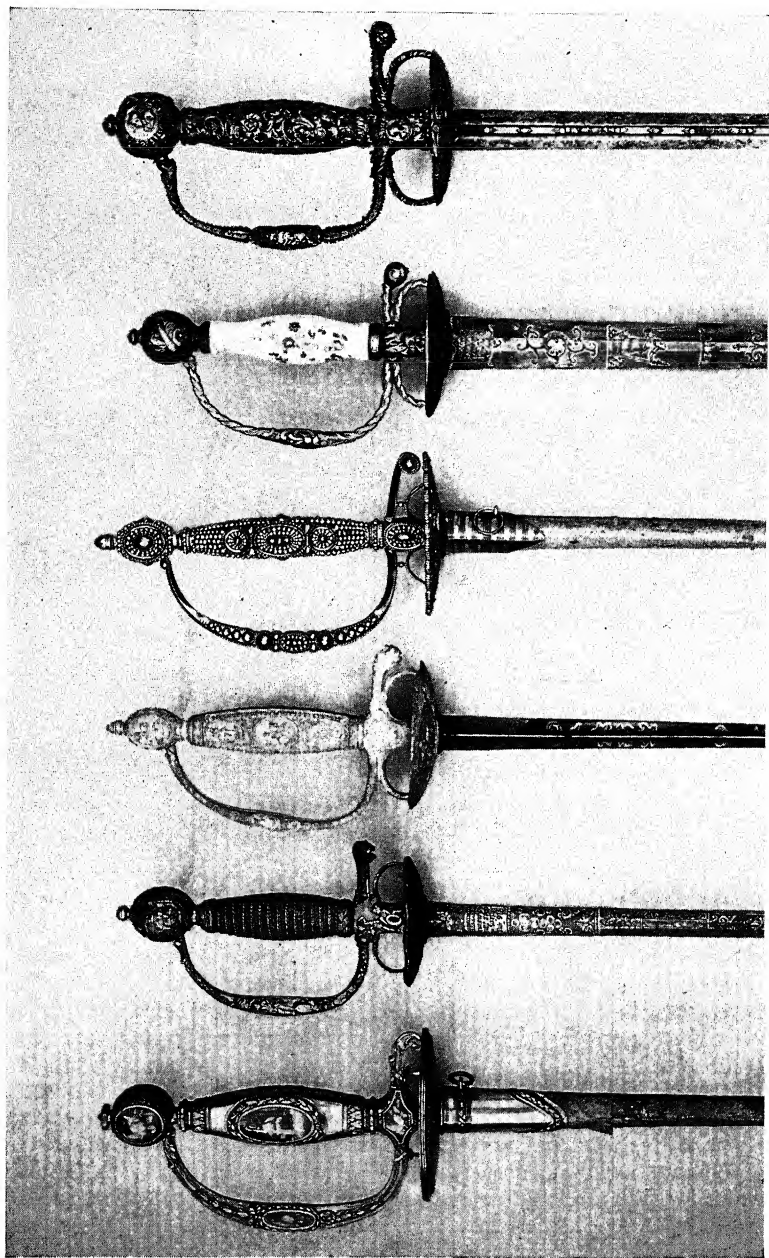
## JAPANESE STATUE OF DAI NICH I NIORAI ON A LOTUS THRONE

To the Western student Mahāyāna Buddhism, that is, Northern Buddhism or the Big Vehicle, is a terrible puzzle; with its endless number of gods, as the good Christian calls them (unless he uses the word idols), in reality its enormous quantity of what we should call gods, saints, spirits, angels, and demons with all their attributes and often terrible faces, it is a confusing system most difficult to unravel. It is called Mahāyāna or the Big Vehicle in comparison with the original Southern Buddhism, Hīnayāna or the Little Vehicle, in which salvation is painful and difficult after an endless series of rebirths or a tremendous effort of will and abnegation. The Big Vehicle offers more possibilities of salvation through faith and good works with pleasant, if temporary, heavens.

The theory, in short, is that man can escape the cycle of painful rebirths by attaining through abnegation, meditation, etc., a higher moral plane which allows him when he dies to enter Nirvanah, an absorption in the divine. These superior mortals are called Lohans, Rakhan, or Arhats and are generally represented in priestly garb. When these, however, choose to give up this privilege, without benefit to themselves, for the salvation of mankind, and are ready to forego Nirvanah to help their fellow-sufferers, they become Bodhisattvas, celestial beings who work for the benefit of mankind; they are represented in the attire of Indian princes with the attributes symbolic of their great charity, wisdom, etc., often with as many arms as are required to carry their different symbols.

Some of these Bodhisattvas are set aside to be reborn as one of the endless chain of earthly Buddhas, one of which is born every

<sup>3</sup> See memoir of his career by Raymond Guyot (Paris, Berger Levrault, 1911)



EUROPEAN COURT SWORDS, 1690-1800  
REUBELL COLLECTION

five thousand years as a Savior. The last of these was Sākya-muni, the Buddha born about 600 B.C., while the coming one is known as Maitreya.

So far it is comparatively plain sailing, but when the esoteric doctrines begin it gets more complicated. Each earthly Bodhi-sattva and each earthly Buddha is supposed to have his spiritual or heavenly counterpart.

The Buddha is represented in the spiritual world by Amitābha, called Amida in Japanese. He presides over the Western Paradise and is called a Dhyāni Buddha. Five Dhyāni Buddhas are recognized by the Chinese Yoga doctrine; of these Vairocana is the supreme chief; he is the Adī Buddha, in Japanese Dai Nichi Niorai (the Lord Great Sun), in plain language God Almighty. Other sects have different doctrines and other numbers or hierarchies of divinities, but this will explain in a very sketchy way who Dai Nichi Niorai is. This divinity is represented by a wooden figure dating from the Fujiwara period (889-1185), which the Museum has lately acquired and now shows in the Room of Recent Accessions.

The Adī Buddha or Supreme Buddha is seated on a lotus throne and has an elaborately carved almond-shaped halo. Dai Nichi is represented as usual in priestly attire with a crown of which little remains. This crown was either carved wood or metal and partly hid the tall headdress or ush-nisha, one of the several signs of Buddhahood.

The figure was originally lacquered and gilt of which only traces remain except on the face, where a good deal of the beautiful Fujiwara gold color can still be seen. The hands are in the mystic mudra (pose) of the six elements, the five fingers of the right hand, earth, water, fire, air, and ether, enclosing the forefinger of the left hand, wisdom. The halo is elaborately carved, decorated with nine mystic jewels and with a rich floral ornament. The cone-shaped seat of the throne is the lotus flower, formerly surrounded by a number of carved wooden lotus petals.

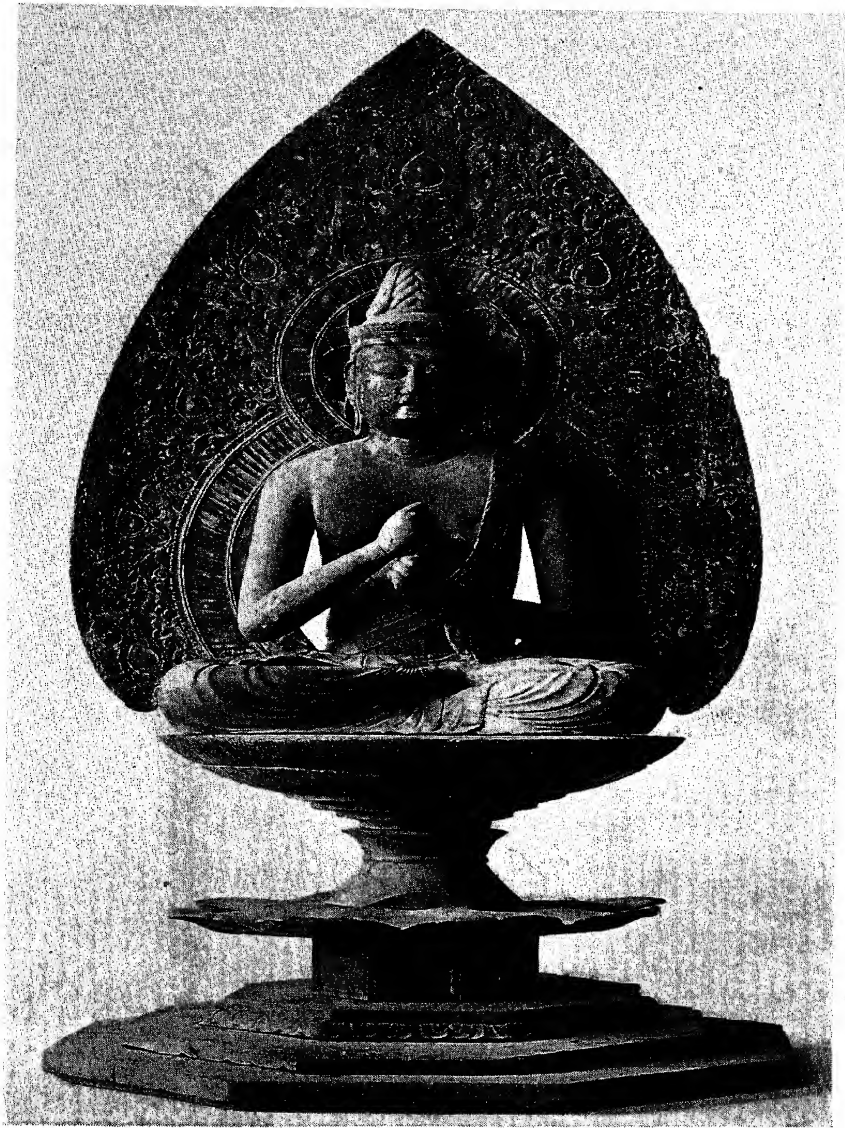
S. C. BOSCH REITZ.

## A JAPANESE SCREEN BY OGATA KORIN

Chinese civilization brought, together with the other arts, painting to Japan; this was in the seventh century. At that early period Japanese painting was practically like the Chinese of the T'ang time but, however conservative old Japan may have been, from then on it has developed on its own lines; the difference may not be great and easily perceived but it is very marked. Later, when the Chinese Zen Buddhistic landscape art in the early fourteenth century inspired Japanese artists, a new wave of influence came over and refreshed the similarity or the family likeness; but the Tosa school of painting kept to the old tradition and developed a national art which has only very distant connections with its Chinese origin.

This Tosa school began in the Fujiwara period (889-1185) and produced illuminated scrolls, portraits, and religious pictures in which charming and bold color schemes, daring compositions, and the use of gold and silver were new features only rarely and sparingly found in Chinese art. In the next era, the Kamakura period, religious painting developed on the same lines. The Tosa scrolls became more realistic but what for want of a better name we may call the decorative style did not disappear. It was kept alive in the folding screens, the sumptuous wall decorations of state apartments, the fans, and the illustrated novels.

The great revival came in the time of Koyetsu, about 1600; he belonged to a family of sword-makers, worked in lacquer, was a famous calligrapher, and especially a man of eminent taste. Though not a painter himself in the general sense of the word, he had the greatest influence on the artists of his period, who for that reason are termed as belonging to the Koyetsu school. First amongst these is his pupil Sotatsu (1623-1685) and there must have been others whose names have not reached us. As an example we can cite the beautiful sixfold flower screen now in this Museum, which at one time was attributed to Koyetsu himself. This proved unlikely be-



STATUE OF DAI NICHINORAI  
JAPANESE, FUJIWARA PERIOD, 889-1185.

cause Koyetsu, as said before, was not a technically accomplished painter. Then it was attributed wrongly to Kenzan and later to the early period of Korin. Both these suppositions proved to be mistakes: in style it is very unlike Kenzan's work and not much like Korin's, while the chief argument is that the screen is evidently earlier in date than either of these artists. For the moment all we can say is that it was made by an unknown artist of about 1600 or a little earlier. We find in certain Japanese temple apartments wall screens closely resembling our screen in style and perhaps by the same man, which also await identification from the Japanese authorities.

At the end of the seventeenth century the Koyetsu school flourished, with its greatest masters, Korin, his brother Kenzan, chiefly known as a potter, and Roshu, a very interesting painter of whom only very few works are known. Then in the early nineteenth century Hoitsu, a great follower, almost a copyist of Korin, revived the style.

Ogata Korin was the greatest of these and the most famous. He painted folding screens, decorations for the temple apartments of retired emperors, and wonderful fans, and made lacquers which have never been rivaled in either their quality or the beauty of their designs. His style, which has been continually copied, is one of wonderful richness joined with sober simplicity and daring, very unusual composition. His masterly technique gave splendid quality to his gold and his colors and produced decorative effects which no other Japanese artist has been able to equal. No wonder, therefore, that his works, the very essence of Japanese taste and decoration, are appreciated in his native country as no others and are in consequence nearly all national property or in famous collections. The Museum is particularly fortunate in having secured in Kyoto a twofold screen, an authentic work by this great master. It gives on a gold ground of very beautiful tone and texture a design of breaking waves dashed on the gilded paper in partly transparent colors with touches of opaque white in the foam of the breaking waves and blue in the

smooth water between them.

The screen has been in well-known Japanese collections and was reproduced in the *Kokka* of the year 1900, no. 127, in *Masterpieces Selected from the Korin School*, vol. II; it figures also in the *Korin Hyakuru* (One Hundred Sketches of Korin) published by Hoitsu in 1815. It is now shown in the Room of Recent Accessions.

S. C. BOSCH REITZ.

## A BRONZE-GILT STATUE OF THE WEI PERIOD

Buddhism came to China in the early centuries of our era without at first finding many followers. The story is told that one of the Han emperors saw in a dream a golden Buddha who ordered him to send to India for the sacred messages of the new faith. Dreams are explained in many ways; this particular one is translated by matter-of-fact oracle readers thus: that the ruler, impressed by a gilded Buddhist statue, became curious and wanted to know more of this new faith. It is probable that in the very early times after the introduction of Buddhism, images were brought to China; they certainly were later on when the new faith took root, when in the fifth century pilgrim priests like Fa Hsien and later Hsuan Tsang traveled to India to study Buddhism at its source. They visited the holy places, studied in the Buddhist monasteries, and came back with facts and learning. More than that, they brought back the religious ardor of new converts which set the smouldering religious fire into a glorious blaze. No doubt they brought not only the texts but also the images which were worshiped, the records of their surroundings, and every detail of the Buddhist cult, including even the style of the ornaments and decorations used. Those who visit the Buddhist remains in Ceylon at Anuradapura and the museum in Colombo cannot fail to be struck by the great resemblance of the sculpture, especially the Buddha heads and the famous lion throne of the rulers of Ceylon, to the Northern Wei figures and lions in China. This similarity seems even to give the clue



SCREEN BY OGATA KOKORIN, JAPANESE, 1655-1716





STATUE OF MAITREYA IN BRONZE-GILT  
CHINESE, WEI PERIOD



STATUE OF MAITREYA IN BRONZE-GILT  
CHINESE, WEI PERIOD

to the apparently baroque designs on stone and those so frequently found on small bronzes of the period of the Six Dynasties, in which relation to the older Chinese art seems difficult to trace but which closely resemble the Ceylonese designs.

There can be no doubt of the influence of Indian art on the earliest Chinese Buddhist figures; whether this influence came through Gandhara from Greece need not be discussed here; it is enough to say that the earliest Chinese examples show great similarity to the Indian ones, that several of the pieces now kept in Japan are supposed traditionally to have been brought from India, that not only is the Buddha always represented in Indian priest's garb but that the Bodhisattvas are dressed in princely Indian attire.

One of the particularities of these early figures of Buddha is that their robes are of the kind popularly known as wet drapery: clinging garments with a quantity of small folds which form, in superior specimens, handsome and ingenious designs, reminiscent of the Greek archaic style, and, in lesser ones, a regular striped pattern of incised lines. Of these early figures a few stone stelae and numerous small gilt-bronzes dated from about the middle of the fifth century exist. Besides these there are the early sculptures in the Yun kang temple grottoes and a few pieces in Japanese temples.

Large bronze figures like the one reproduced here, which was recently found in China and acquired by the Museum, were unknown until now. It is a figure of exquisite workmanship, in quality much superior to the gilt-bronzes referred to earlier. The statue is four feet seven inches high, bronze, with a wonderful gilding of beautiful color which is practically intact. The long inscription on the lotus pedestal says that a number of donors on the 24th day of the 1st month of the 10th year of Tai-ho (486 A.D., Northern Wei Dynasty) made this statue of Maitreya and gives their reasons, but these are now illegible. Maitreya is the coming Buddha who was much venerated in the early Buddhist days. It would be difficult to distinguish a figure of Maitreya as Bodhisattva from Sākya-muni the Buddha

if it were not that the Buddha is always represented in priest's robes with the right shoulder bare, while both shoulders of our figure are entirely covered with a mantle and a hood-like scarf round the neck. Fortunately the inscription gives us certainty on the subject. The beautiful standing figure is in a Christ-like attitude with both hands outstretched, in what seems to be an as yet unconventional Abhaya mudra, the attitude of blessing and charity. The hands are webbed, one of the signs of Buddhahood, not only with a ligament stretching from finger to finger but with a web covering the entire back of the hand, the neck is still one plain column without realistic folds, and the nose is quite flat and plain underneath without indication of nostrils. On the other hand, the body showing through the clinging garment is feelingly modeled in quite a realistic manner, the mouth has the mysterious charming smile characteristic of Wei sculpture, and the hair is carefully designed in beautiful curves, splendidly cast. The figure joins great charm to unusual dignity which is not a little enhanced by the beautiful color of the old gold. In the back of the statue, which was modeled for a front view only, is a large square opening, formerly covered up and pasted over with cloth, in which prayer rolls, amulets, etc., were kept. Four heavy brackets supported a large bronze halo which unfortunately is gone. The condition is particularly good, except for a break in the lotus pedestal and three broken fingers; two of these have had new fingers riveted on at a later but still early date—a circumstance which shows that though the statue may have been buried for a short period it certainly was kept in honor for a long time. Perhaps it was found in a little-known, deserted temple, covered with paint or lacquer, and there was cleverly recognized by a knowing dealer. The traces of burial are not obvious, and the only information vouchsafed is that it comes from the neighborhood of Tatung-fu in Shansi Province, a fact which considering the style and the period is likely enough. This very important acquisition is now shown in the Room of Recent Accessions. S. C. BOSCH REITZ.

## ACCESSIONS AND NOTES

THE PHOTOGRAPH DEPARTMENT of the Library is now displaying photographs of English costume from early times through the Victorian period

STORY-HOURS FOR CHILDREN OF MEMBERS. Members are reminded that the hour for the Saturday morning story-hours has been changed from 10:30 to 10:15.

CHANGES OF ADDRESS. In order to facilitate the prompt delivery of mail to those members who are returning to the city after the summer holidays, it is requested that the Secretary be notified of recent changes in address.

CAST GALLERIES. It is hoped to open this autumn, perhaps by November 1, at least some of the new Galleries of Classical Casts, namely, those containing the sculptures of the sixth and fifth centuries and the Adams Collection of Herculaneum bronzes.

PAINTINGS GALLERIES RENOVATED. The removal of the Altman Collection to its new quarters in Wing K has set free the five galleries which it had occupied since its original installation. These galleries now become part of the regular circuit of rooms for the display of European and American paintings and as such they are being put in order and prepared for rehung. As observant visitors bound for the second floor of the Morgan and American Wings will have noticed, the large Altman gallery in which the Rembrandts used to hang has now been divided in two. The right-hand gallery of these and the gallery next beyond it will be devoted to the early Flemish pictures, the third or corner room being used for the Dreicer Collection, which has been until now housed temporarily in one of the first-floor rooms off the main hall. The three left-hand rooms formed from the old Altman galleries will be used for paintings of the early Italian schools. These lead to the left into the range of old familiar gal-

leries, now for so many years painted green. This range is now being redecorated, one partition is removed, and several distracting doorways blocked up. The old Gold Room leading to the room of the Pinturicchio ceiling is divided into two square galleries in one of which will be exhibited miniatures and in the other a selection of old drawings. In all there will be fifteen galleries renovated and rehung ready for opening early in November.

H. B. W.

EARLY GERMAN ENGRAVINGS. The Museum has recently acquired two important and unusual early German engravings which are shown this month in the Room of Recent Accessions. That of the Hermit Saints Anthony and Paul (P. 23) by the Master B. G., which was one of the principal items in the well-known collection of the late Dr. Gaa of Mannheim, was most generously presented by Mrs. George Blumenthal. That a print as charming as this should be so little known to fame is, if one may believe what one reads, due to the fact that only two other impressions, at Berlin and at Dresden, are in existence. It was missed by Bartsch and the only impression referred to by Passavant is that in the Sammlung Friedrich August at Dresden. The Museum already has two other prints by this very rare master, the delightful Mother and Children with a Shield (P. 33), and the handsome Arms of Rohrbach and Holzhausen (P. 40). "B. G.," as he is now called, was for many years known as "Barthel Schoen" and said to be a younger brother of Martin Schongauer—a confusion that seems to go back to the time of Sandrart in the second half of the sixteenth century—and in most collections his work is still classified as being by the "Master B. S." Little enough is known of him, except that he copied some prints by other men, as for instance the Mother and Children above mentioned, which is after the Master of the Amsterdam Cabinet, and

what can be inferred from the facts that the only marriage between members of the Frankfurt families of Holzhausen and Rohrbach took place in 1466, and that Bernard von Rohrbach, who then married Eilge von Holzhausen, died in 1482. Were one so inclined one could spin a great many "it-is-probables" from these things: that he was a pupil of the artist he copied, that he was probably a Frankfurter, that he worked from about 1460 to 1490, that. . . . But it would all be guesswork, no matter how "objective" it might appear. And, anyway, all that is important is that he did some most delightful engravings, and that the Museum possesses the print that dates him; another print that shows most clearly the influence on which his style was based; and now, thanks to Mrs. Blumenthal's generosity, a third print which must always be regarded as one of his masterpieces.

The other early German print which has just entered our collection is a beautiful impression of Schongauer's famous engraving of the Censer (B. 107), which is possibly the most important fifteenth-century ornament print known and needs no comment or explanation, beyond the statement that this particular impression is on little bull's head paper (i. e., the earliest variety on which it was printed), that it is exceptionally rich, that it has not been silhouetted, as have most of the surviving impressions, and that it measures 273 x 208 mm.<sup>1</sup>

W. M. I., JR.

<sup>1</sup>For those who maintain that "conosing" is an objective science verging on the exact, it is interesting to remember that well-known and competent exponents of methodological style-criticism have placed this print in Schongauer's late period, in his youth, and even in his fifth "layer," if one may so translate *Stufe*.



HERMIT SAINTS ANTHONY AND PAUL  
BY THE MASTER B. G.

# LIST OF ACCESSIONS AND LOANS

SEPTEMBER, 1926

CLASS	OBJECT	SOURCE
ARCHITECTURE. . . .	*Mantelpiece, black marble, American, abt. 1825 . . . . .	Gift of Albert A. Volk Co
ARMS AND ARMOR . .	*Pair of puffed sleeves, steel, German, abt. 1515 . . . . .	Purchase.
COSTUMES . . . . .	*Bodice of Spanish velvet, English, XVI cent. . . . .	Gift of Bashford Dean
IVORIES, ETC. . . .	*Basket made of small pearl shells, East Indian, abt. 1860 . . . . .	Gift of Holton D Robinson.
MUSICAL INSTRUMENTS. .	*Grand piano, rosewood, made by Chickering, American (Boston), late XIX cent (for Lecture Hall use) . . . . .	Gift of Miss Frances Morris
PAINTINGS . . . .	†Twofold screen, signed Hokio Korin Dāiō (?), Japanese, XVII cent. . . . .	Purchase.
	*Portrait of Senator Elihu Root, by John C Johansen, American, 1925 . . . . .	Purchase.
SCULPTURE . . . . .	†Bronze-gilt figure, Maitreya, Chinese, Wei dyn. (486 A.D.); carved wood figure, lacquered, Vairocana as Adi Buddha, Japanese, early Fujiwara period (abt. 950 A.D.) . . . . .	Purchase.
(Floor II, Room 22)	Bronze medals (5), by Leopold Wiener, Belgian, 1823-1891 . . . . .	Gift of Miss Florence N. Levy.
TEXTILES . . . . .	*Fragment of brocade (?), French or English. . . . .	Gift of Miss Patricia Plowman.
	*Panel, 1765; panel, early XIX cent,—English; piece of toile de Jouy, French, XVIII cent; strips (2) of chintz, French (Alsatian), early XIX cent. . . . .	Purchase.
<hr/>		
ARMS AND ARMOR . .	Sword with scabbard, maker, J. Hurd, American, 1735 . . . . .	Lent by Joseph D. Little.
METALWORK . . . .	*Bronze gong in the shape of a porcupine, Chinese, attrib. to the Chou dyn (1122-256 B.C.) . . . . .	Lent by Robert Woods Bliss
(American Wing)	Pairs (2) of brass andirons, American, late XVIII-early XIX cent. . . . .	Lent by Mr. and Mrs Harry Horton Benkard.
PAINTINGS . . . . .	*Buddhistic paintings (10), Thibetan, XVIII cent . . . . .	Lent by George L. Hamilton.
(Floor II, Room 33)	Madonna and Child, by Roger van der Weyden, 1399-1464; Madonna and Child, by Adrian Isenbrant, abt 1485-1557; Rest on the Flight into Egypt, by Isenbrant and Patinir, early XVI cent.; Christ among the Doctors, artist unknown, Flemish School, XV cent;	

\*Not yet placed on exhibition. †Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## CLASS

## OBJECT

## SOURCE

Madonna and Child, by Giovanni Bellini, 1428-1516, Madonna and Child with Angels, by Benedetto Bonfigli, 1428-1496, Madonna and Child with Saints and Angels, by Matteo di Giovanni (?), 1435-1495; Madonna and Child with John the Baptist, by Pier Francesco Fiorentino, XV cent; Madonna and Child with Angels, Portrait of a Man, and Portrait of a Lady, by Bastiano Mainardi, 1450-1513; Madonna and Child with Two Saints, by Francesco Francia, 1450-1517, Madonna and Child, by Pinturicchio, 1454-1513; Virgin Adoring the Christ Child, School of Fra Filippo Lippi, XV cent, Madonna and Child with a Bishop Adoring, by Filippino Lippi (?), 1457-1504; Saint with Angels, by Lorenzo di Credi, 1459-1537; Portrait of a Lady, by Bernardino da Conti, abt 1490-1522; Madonna and Child with Pomegranate, artist unknown, Florentine School, XV cent., Madonna and Child with Cherubim, artist unknown, Umbrian School, XV cent

Lent by The Henry E. Huntington Library and Art Gallery, San Marino, California

\*Portraits (2) Robert Bolton and Sarah McClean Bolton, both by Walter Robertson, Irish, abt 1800 . . . .

Lent by Miss Arabella Jay Bolton.

TEXTILES . . . . .

\*Strip of point d'Alençon needlepoint lace, French, XVIII cent . . . . .

Lent by Miss Mary Humphreys Johnston.

WOODWORK AND FURNITURE . . . . .  
(American Wing)

Tall clock, sofa, fire-screen, sewing tables (2), checker-board, side-chairs (3), card tables (5), gaming table, and footstools (2), all by Duncan Phyfe; armchair, Hepplewhite style; Pembroke table, Sheraton style,—American, late XVIII—early XIX cent . . . . .

Lent by Mr. and Mrs Harry Horton Benkard.

(American Wing)

Armchair, Sheraton influence, by Duncan Phyfe, American, early XIX cent . . .

Lent by Miss Ruth Ralston.

\*Not yet placed on exhibition.

## DONORS OF PRINTS, ETC.

### DEPT. OF PRINTS

Frederick Lorenz Beck  
Herbert F. Beck  
Ernest Knauff

### LENDING COLLECTIONS

Miss Anita Reinhard

# CALENDAR OF LECTURES

## FREE LECTURES

OCTOBER 23—NOVEMBER 14, 1926

	HOUR
October	
28 What Prints Are (Informal Talk for Members) William M. Ivins, Jr . . . . .	4 00
November	
4 What Prints Are (Informal Talk for Members) William M. Ivins, Jr . . . . .	4 00
6 The Romance of Collecting Armor Bashford Dean. . . . .	4 00
7 Architecture of Egypt William A. Boring . . . . .	4.00
11 What Prints Are (Informal Talk for Members) William M. Ivins, Jr . . . . .	4'00
13 Artistic Ideals of the Assyrians Charles C. Torrey. . . . .	4 00
14 Greek Architecture William Emerson. . . . .	4'00

Story-Hours for Boys and Girls, by Anna Curtis Chandler, Saturdays at 1 45 P M, Sundays at 1 45 and 2 45 P.M.; for Members' Children, Saturdays, beginning November 6, at 10.15 A M.

Study-Hours for Practical Workers, by Grace Cornell, Sundays at 3 00 P M

Gallery Talks, by Elise P. Carey, Saturdays, beginning November 6, at 2 00 P M; Sundays, beginning November 7, at 3 00 P M.

## LECTURES FOR WHICH FEES ARE CHARGED

OCTOBER 18—NOVEMBER 17, 1926

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University.

	HOUR		HOUR
October		October	
18 The Florentine Renaissance (M) Edith R. Abbot . . . . .	3 00	22 Modern French Painting and Sculpture (N) Walter Pach. . . . .	11 00
18 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4:00	22 Study-Hour for Teachers (M) Grace Cornell . . . . .	4 00
19 Oriental Rugs (N) R. M. Riefstahl . . . . .	11 00	22 Materials of Decoration (N) R. M. Riefstahl . . . . .	8 00
19 Historic Textile Fabrics (N) R. M. Riefstahl . . . . .	8 00	22 Modern Decorative Art (N) Paul T. Frankl . . . . .	8 00
19 Principles of Form and Color (N) Grace Cornell . . . . .	8'00	23 Study-Hour for Home-Makers (M) Helen Gaston Fish . . . . .	10 30
20 Art of the Middle Ages (N) John Shapley . . . . .	11.00	23 Study-Hour for Young Girls (M) Kate Mann Franklin . . . . .	10.30
20 Artistic Expression (M) Huger Elliott . . . . .	3.00	23 Outline of the History of Painting (M) Edith R. Abbot . . . . .	11:00
21 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl . . . . .	11:00	25 The Florentine Renaissance (M) Edith R. Abbot. . . . .	3:00
21 General Outline of the History of Art (N) John Shapley. . . . .	3:00	25 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4:00
22 Study-Hour for Salespeople (M) Grace Cornell. . . . .	9'00	26 Oriental Rugs (N) R. M. Riefstahl. . . . .	11:00



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

October	HOUR	November	HOUR
26 Historic Textile Fabrics (N) R. M. Riefstahl . . . . .	8:00	5 Modern Decorative Art (N) Paul T. Frankl . . . . .	8 00
26 Principles of Form and Color (N) Grace Cornell . . . . .	8:00	6 Study-Hour for Home-Makers (M) Grace Cornell . . . . .	10:30
27 Art of the Middle Ages (N) John Shapley . . . . .	11'00	6 Study-Hour for Young Girls (M) Kate Mann Franklin . . . . .	10 30
27 Artistic Expression (M) Huger Elliott . . . . .	3 00	6 Outline of the History of Painting (M) Edith R. Abbot . . . . .	11:00
28 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl . . . . .	11'00	8 The Florentine Renaissance (M) Edith R. Abbot . . . . .	3:00
28 General Outline of the History of Art (N) John Shapley . . . . .	3'00	8 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4'00
29 Study-Hour for Salespeople (M) Frances Morris . . . . .	9'00	9 Oriental Rugs (N) R. M. Riefstahl . . . . .	11 00
29 Modern French Painting and Sculpture (N) Walter Pach . . . . .	11.00	9 Historic Textile Fabrics (N) R. M. Riefstahl . . . . .	8'00
29 Study-Hours for Teachers (M) Kate Mann Franklin, Grace Cornell, Helen Gaston Fish . . . . .	4'00	9 Principles of Form and Color (N) Grace Cornell . . . . .	8:00
29 Materials of Decoration (N) T. Atkins Tout . . . . .	8 00	10 Art of the Middle Ages (N) John Shapley . . . . .	11:00
29 Modern Decorative Art (N) Paul T. Frankl . . . . .	8 00	10 Artistic Expression (M) Huger Elliott . . . . .	3'00
30 Study-Hour for Home-Makers (M) Helen Gaston Fish . . . . .	10:30	11 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl . . . . .	11:00
30 Study-Hour for Young Girls (M) Grace Cornell . . . . .	10:30	11 General Outline of the History of Art (N) John Shapley . . . . .	3'00
30 Outline of the History of Painting (M) Edith R. Abbot . . . . .	11:00	12 Study-Hour for Salespeople (M) Frances Morris . . . . .	9 00
November		12 Modern French Painting and Sculpture (N) Walter Pach . . . . .	11.00
1 The Florentine Renaissance (M) Edith R. Abbot . . . . .	3:00	12 Study-Hours for Teachers (M) Kate Mann Franklin, Grace Cornell, Helen Gaston Fish . . . . .	4:00
1 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4:00	12 Materials of Decoration (N) Nancy McClelland . . . . .	8'00
2 Oriental Rugs (N) R. M. Riefstahl . . . . .	11:00	12 Modern Decorative Art (N) Paul T. Frankl . . . . .	8:00
2 Historic Textile Fabrics (N) R. M. Riefstahl . . . . .	8:00	13 Study-Hour for Home-Makers (M) Helen Gaston Fish . . . . .	10 30
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3 Artistic Expression (M) Huger Elliott . . . . .	3 00	15 The Florentine Renaissance (M) Edith R. Abbot . . . . .	3'00
4 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl . . . . .	11:00	15 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4:00
4 General Outline of the History of Art (N) John Shapley . . . . .	3:00	16 Oriental Rugs (N) R. M. Riefstahl . . . . .	11:00
5 Study-Hour for Salespeople (M) Frances Morris . . . . .	9:00	16 Historic Textile Fabrics (N) R. M. Riefstahl . . . . .	8.00
5 Modern French Painting and Sculpture (N) Walter Pach . . . . .	11:00	16 Principles of Form and Color (N) Grace Cornell . . . . .	8:00
5 Study-Hour for Teachers (M) Grace Cornell . . . . .	4:00	17 Art of the Middle Ages (N) John Shapley . . . . .	11.00
5 Materials of Decoration (N) William S. Coffin . . . . .	8:00	17 Artistic Expression (M) Huger Elliott . . . . .	3:00

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
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ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All members are entitled to the following privileges

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday

An invitation to any general reception or private view given by the Trustees at the Museum for members.

The BULLETIN and the Annual Report

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members, their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

The Museum, including its branch, The Cloisters, is open daily from 10 a. m. to 5 p. m.; Saturday until 6 p. m.; Sunday from 1 p. m. to 6 p. m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

## MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

## CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4.45 p. m.

PUBLISHED MONTHLY

PRICE TWENTY CENT

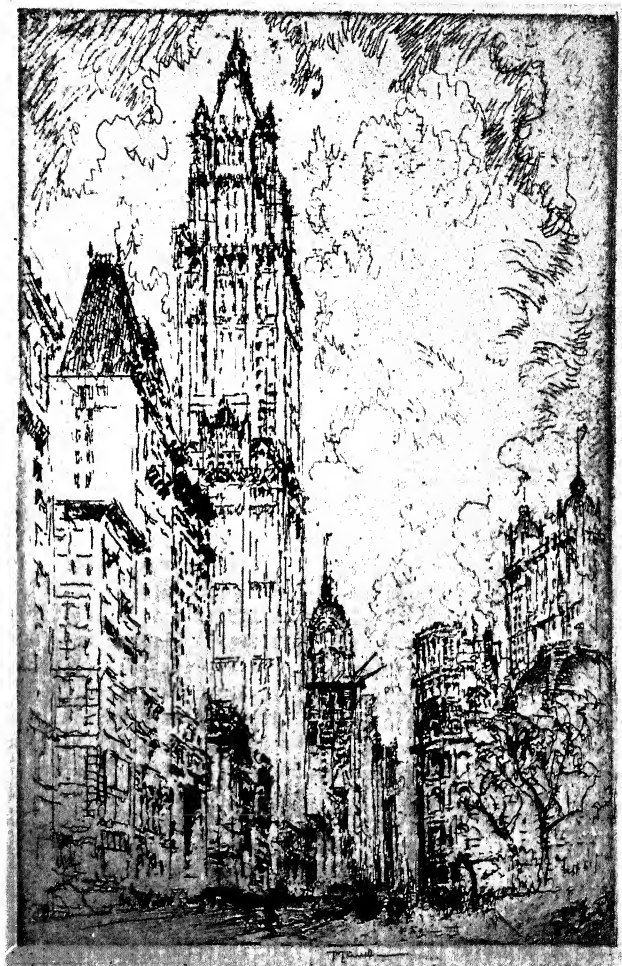
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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI

NEW YORK, NOVEMBER, 1926

NUMBER I



THE WOOLWORTH BUILDING  
ETCHING BY JOSEPH PENNELL  
IN THE PENNELL MEMORIAL EXHIBITION

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER 11  
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## THE CLOISTERS

During the winter months The Cloisters will close at dusk.

## A SPECIAL LECTURE

M. Gaston Migeon, until recently curator of mediaeval and Near Eastern art in the Museum of the Louvre, will lecture in French upon *La Miniature Persane* in Class Room A on Tuesday, November 9, at 4 o'clock. No cards of admission are required.

## CONTEMPORARY SWEDISH DECORATIVE ARTS

The success of the Exhibition of Contemporary Swedish Decorative Arts, which will be held at the Museum in January and February, is assured by the distinguished character of the committee charged with its organization in Sweden. As previously announced, the exhibition, which has received a subvention from the Govern-

ment of Sweden, is under the gracious auspices of H.R.H. the Crown Prince of Sweden. The committee is headed by H.R.H. Prince Eugen of Sweden as Honorary Chairman. The Chairman and Vice-Chairman are, respectively, His Excellency H Lagercrantz, former Minister of Sweden to the United States, and Josef Sachs, President of A. B. Nordiska Kompaniet, Stockholm. The members of the committee are C. Bergsten, Architectural Counselor; Dr. Axel Gauffin, Superintendent and Director of the National Museum of Sweden; Edvard Hald, artist; Professor Olle Hjortzberg, Director of the Royal Swedish Academy of Free Arts; Hugo Lagerstrom; Thorsten Laurin; Axel Odelberg, C. E.; Dr. Gregor Paulsson, Director of the Swedish Association of Arts and Crafts; O Rydbeck, President of Skandinaviska Kredit-Aktiebolaget, Stockholm; Ragnar Sohlman, Commercial Counselor; Ivar Tengbom, Director-General of the Royal Board of Architecture; Dr. Erik Wettergren, Intendant of the National Museum; Miss Karin Wästberg; and Carl Gunne, Secretary of the Committee. Dr. Gregor Paulsson, whose excellent work at the Paris Exposition in 1925 will be remembered, has been appointed Commissioner and charged with the organization of the exhibition.

The exhibition, which will be arranged in Gallery D 6 of the Museum, will open to the public on January 18 and continue through February 27. The public opening will be preceded by a private view and reception for members of the Museum and other invited guests on the afternoon of January 17, when the exhibition will be officially opened by His Excellency, Wollmar Boström, the Minister of Sweden to the United States. Guests will be received by a committee consisting of the Minister of Sweden, the President of the Museum, the Consul-General of Sweden in New York, the Swedish Commissioner, a group of Trustees, the Director, and the Assistant Director. A catalogue of the exhibition will be prepared by Mr. Breck, who will also have charge of the installation of the exhibition. In the next number of the BULLETIN, details will be given concerning the material to be shown.

# THE METROPOLITAN MUSEUM OF ART

## CALENDAR OF LECTURES

### FREE LECTURES

NOVEMBER 18–DECEMBER 16, 1926

November		HOUR
18	What Prints Are (Informal Talk for Members) William M. Ivins, Jr. . . . .	4:00
20	Persian Rugs (For the Deaf and Deafened) Jane B. Walker . . . . .	3:00
20	Early Greek Civilization Mikhail Ivanovich Rostovtzeff . . . . .	4:00
21	Underpainting and Glazing, I Charles Hopkinson . . . . .	4:00
27	Some Aspects of Chinese Painting Laurence Binyon . . . . .	4:00
28	Underpainting and Glazing, II Charles Hopkinson . . . . .	4:00
December		
2	Lace (Informal Talk for Members) Frances Morris . . . . .	4:00
4	Greek Sculpture Frank Jewett Mather, Jr. . . . .	4:00
5	Design Henry Hunt Clark . . . . .	4:00
9	Lace (Informal Talk for Members) Frances Morris . . . . .	4:00
11	The Genius of Romanesque Art E. Baldwin Smith . . . . .	4:00
12	The Painter and His Ruling Motive: The Linear Idiom Royal Cortissoz . . . . .	4:00
16	Lace (Informal Talk for Members) Frances Morris . . . . .	4:00

Story-Hours for Boys and Girls, by Eleanor W. Foster, Saturday, November 20, at 1:45 p. m., by Douglas Moore, Saturday, December 11, at 1:45 p. m., by Anna Curtis Chandler. Saturdays, November 27 and December 4, at 1:45 p. m., Sundays at 1:45 and 2:45 p. m.; for Members' Children, Saturdays at 10:15 a. m.

Study-Hours for Practical Workers, by Grace Cornell, Sundays at 3 p. m.

Gallery Talks, by Elise P. Carey, Saturdays at 2:00 p. m., Sundays at 3:00 p. m.

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NOVEMBER 18–DECEMBER 17, 1926

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University.

November		HOUR	November		HOUR
18	Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl . . . . .	11:00	19	Study-Hour for Teachers (M) Grace Cornell . . . . .	4:00
18	General Outline of the History of Art (N) R. M. Riefstahl . . . . .	3:00	19	Materials of Decoration (N) Walter Kantack . . . . .	8:00
19	Study-Hour for Salespeople and Buyers (M) Frances Morris . . . . .	9:00	19	Modern Decorative Art (N) Paul T. Frankl . . . . .	8:00
19	Modern French Painting and Sculpture (N) Walter Pach . . . . .	11:00	20	Study-Hour for Home-Makers (M) Helen Gaston Fish . . . . .	10:30
			20	Study-Hour for Young Girls (M) Kate Mann Franklin . . . . .	10:30
			20	Outline of the History of Painting (M) Edith R. Abbot . . . . .	11:00

# THE METROPOLITAN MUSEUM OF ART

November	HOUR	December	HOUR
22 The Florentine Renaissance (M) Edith R. Abbot . . . . .	3'00	6 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4'00
22 Museum Course for High School Teachers (M) Ethelwyn Bradish. . . . .	4:00	7 Oriental Rugs (N) R. M. Riefstahl . . . . .	11'00
23 Oriental Rugs (N) R. M. Riefstahl . . . . .	11 00	7 Historic Textile Fabrics (N) R. M. Riefstahl. . . . .	8.00
23 Historic Textile Fabrics (N) R. M. Riefstahl. . . . .	8:00	7 Principles of Form and Color (N) C. Hayes Sprague. . . . .	8:00
23 Principles of Form and Color (N) C. Hayes Sprague . . . . .	8 00	8 Art of the Middle Ages (N) John Shapley . . . . .	11 00
24 Artistic Expression (M) Huger Elliott . . . . .	3:00	8 Artistic Expression (M) Huger Elliott . . . . .	3:00
26 Modern French Painting and Sculpture (N) Walter Pach. . . . .	11 00	9 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl . . . . .	11 00
26 Materials of Decoration (N) Karl Schmieg . . . . .	8:00	9 General Outline of the History of Art (N) R. M. Riefstahl. . . . .	3'00
26 Modern Decorative Art (N) Paul T. Frankl. . . . .	8 00	10 Modern French Painting and Sculpture (N) Walter Pach . . . . .	11:00
27 Outline of the History of Painting (M) Edith R. Abbot . . . . .	11.00	10 Study-Hour for Teachers (M) Grace Cornell. . . . .	4 00
29 The Florentine Renaissance (M) Edith R. Abbot. . . . .	3 00	10 Materials of Decoration (N) Lorentz Kleiser . . . . .	8 00
29 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4 00	10 Modern Decorative Art (N) Paul T. Frankl. . . . .	8 00
30 Oriental Rugs (N) R. M. Riefstahl . . . . .	11'00	11 Study-Hour for Home-Makers (M) Grace Cornell. . . . .	10:30
30 Historic Textile Fabrics (N) R. M. Riefstahl. . . . .	8'00	11 Study-Hour for Young Girls (M) Kate Mann Franklin. . . . .	10'30
30 Principles of Form and Color (N) C. Hayes Sprague. . . . .	8 00	11 Outline of the History of Painting (M) Edith R. Abbot . . . . .	11'00
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2 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl . . . . .	11.00	14 Historic Textile Fabrics (N) R. M. Riefstahl. . . . .	8'00
2 General Outline of the History of Art (N) R. M. Riefstahl . . . . .	3:00	14 Principles of Form and Color (N) C. Hayes Sprague . . . . .	8:00
3 Modern French Painting and Sculpture (N) Walter Pach. . . . .	11 00	15 Art of the Middle Ages (N) John Shapley . . . . .	11:00
3 Study-Hours for Teachers (M) Kate Mann Franklin, Grace Cornell, and Helen Gaston Fish . .	4'00	15 Artistic Expression (M) Huger Elliott . . . . .	3'00
3 Materials of Decoration (N) Frank Holmes . . . . .	8'00	16 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl . . . . .	11:00
3 Modern Decorative Art (N) Paul T. Frankl. . . . .	8 00	16 General Outline of the History of Art (N) R. M. Riefstahl. . . . .	3:00
4 Study-Hour for Home-Makers (M) Helen Gaston Fish. . . . .	10'30	17 Modern French Painting and Sculpture (N) Walter Pach. . . . .	11'00
4 Study-Hour for Young Girls (M) Grace Cornell. . . . .	10:30	17 Study-Hours for Teachers (M) Kate Mann Franklin, Grace Cornell, and Helen Gaston Fish . .	4'00
4 Outline of the History of Painting (M) Edith R. Abbot. . . . .	11:00	17 Materials of Decoration (N) Charles H. Sherrill. . . . .	8:00
6 The Florentine Renaissance (M) Edith R. Abbot . . . . .	3:00	17 Modern Decorative Art (N) Paul T. Frankl. . . . .	8.00

## JOSEPH PENNELL

With the most generous aid and advice of Mrs. Pennell the Museum has arranged a memorial exhibition of the work of the late Joseph Pennell, which, beginning with a private view on Monday, November 8, will thereafter be open to the public until the end of the year. The exhibition is held in four of the new print galleries in

pathy and understanding must long remain the most authoritative document on its subject.

It is as yet far too soon after Mr. Pennell's untimely death for any one, let alone the present writer, to treat of his work with that detachment, that objectivity, which true criticism demands and which only the distance of time can bring. As yet the man himself, his lank figure, his so decep-



TRAINS THAT COME AND TRAINS THAT GO  
ETCHING BY JOSEPH PENNELL

Wing K, and contains a representative and carefully chosen selection of Mr. Pennell's drawings, water colors, etchings, lithographs, and illustrated books. The thanks of the Museum are due not only to Mrs. Pennell but to the following ladies and gentlemen who have kindly contributed to the exhibition from their collections: Mrs. John C. Clark, George W. Davison, David Keppel, Mr. and Mrs. Laurent Oppenheim, M. S. Sloan, and Mr. and Mrs. Edward L. Tinker. Mrs. Pennell has written, to serve as a guide to the exhibition, a delightful account of her husband's life and work, which, because of its intimate sym-

tively lazy gesture, his drawling accents are too strong in our memories for any of us clearly to differentiate between that memory and the actual evidence which his work presents to our eyes. He was, he is, our contemporary, and we cannot think of him set up in those vanishing lines that constitute historic perspective.

Those who knew the man will always carry over into their judgment of his work the same feeling that his speech and gesture instilled in them, the same reactions that they had to his so marked and idiosyncratic personality. Many of his contemporaries found him hard to deal with, some of

them suffered from his frank and outspoken criticism, but as against this there are his pupils, the young men and women who worked with him and under him, who met him in the true intimacy of the studio, who found him never too busy, never too tired, never too lazy, to attend to their problems, to pour out lavishly for their benefit his great stores of accumulated knowledge and skill. He never in all his life, to use one of the so expressive locutions of the street, high-tatted any one. If one talked what he considered nonsense he quickly and vigorously jumped upon it, leaving no possible loophole for any misunderstanding of what he thought—it was because of this that he had trouble with his contemporaries; if one talked what he considered sense, and in many ways he was an astoundingly sensible man, there was no question of his approval, it was immediately apparent. If one made a point that he approved of he acclaimed it, and if it had never before occurred to him he was quick to acknowledge it. He never assumed the pundit attitude of vast and concealed knowledge. What he knew he never kept back. If he didn't know he said so. Few men of his day were at one and the same time more tolerant and more intolerant, more learned and more ignorant. And because of all this he was until the end vital and interesting—so far from withdrawing from the clash of opinion, he was incapable of not being implicated in opinion's every breath and whim. This irritated those whose opinions had fattily degenerated into slothful habit, but youth, whether or not it agreed, loved it. And just because of this he did more for the future of the graphic arts in this country than any one other man. Whatever the critics may say of him in time to come, whether they rank him high or low, this they can never take away from him or deny—that his example, his teaching, and his writing are factors with which every historian of the graphic arts in America will have to deal.

Strong in his opinions, amazingly skilful in his stinging presentation of them, he was less than any other man in the world an egoist. Somewhere in him there was a streak of the temper that made John Fox;

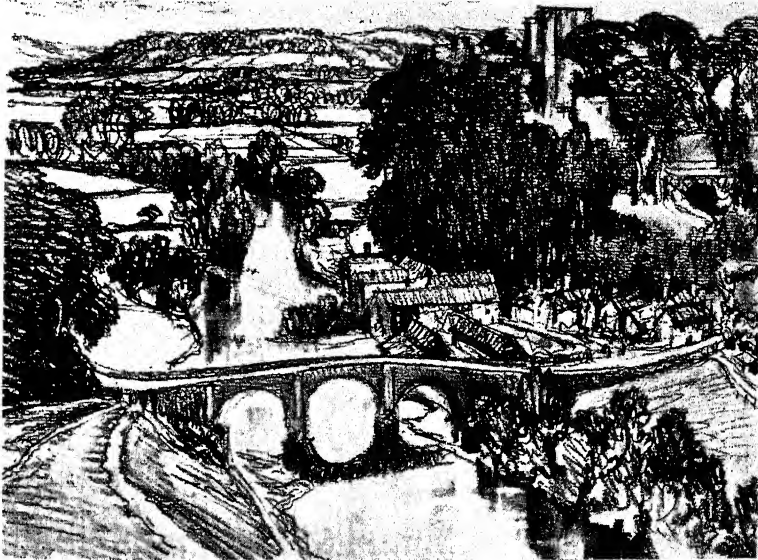
he was a preacher and a teacher, first, last, and always. And, unlike so many artists of all kinds, he was, within his limitations of temper and personality, tremendously interested in the arts that he practised. He actively wanted people to know about them, and in a long series of books he wrote about them, reproduced them, expounded them. He was always interested in seeing the work of other men, and when he liked it he was untiring in his advocacy of it. His books on pen draughtsmanship, on lithography, on etching, however erroneous they often appeared to the specialist historian, were vital things, and they carried far and wide the theories and the precedents that claimed his adherence. For a whole generation of students they were vivid sources of inspiration, and whether or not those students read his text they pored over and absorbed the remarkable series of illustrations and reproductions with which he provided them, and they found in his practical hints and notes on tools and processes simple, straightforward, common-sense information which often it was impossible to find elsewhere in English. He was a workman who had a passion for experiment, for helping others to experiment, and so when he spoke about tools and materials he was not content to call them by name, but, in blessed manner, he told just where and how they could be procured. Here was none of that petty meanness which so often keeps men from telling possible competitors where to get and how to use things, which leads small ungenerous men and women to make secrets of things which are meant for all. And as a result of this temper it was but natural that the last years of his life should have been spent as an active, enthusiastic teacher at the Art Students' League, where in characteristic vein he held forth for the benefit of all who cared to come, cheering them on in their fights with technical problems, grumbling at their stupidities, applauding their successes, and ever exhibiting an incredible patience and kindness with the duffers. Day after day he helped them ground their plates, showed them how to use their acids, and with his own hands inked and wiped that they



might the better see how it was done. For him it was child's business, and yet it was always exciting for him, always worth doing, because in this way he was passing on the knowledge that was so precious to him.

He had a passion for the practical, for the things that worked, and this dominated his life. To use the now easy language of psychoanalysis he was an extravert of the most pronounced type. He had

what his interest always responded to, was workmanship. And just as with advancing age this practical attitude determined his choice of subject matter, so did it always determine his loyalties and his admirations for the work of other men. He keenly admired some of Rembrandt's landscapes, for the problems which Rembrandt handled in them were also his own problems. His frank failure to like the great religious and imaginative plates by



LUDLOW

CHARCOAL DRAWING BY JOSEPH PENNELL

little patience with the thing that is seen with the inward eye, little interest in dreams and inward experience. The thing outside him impelled him and claimed his allegiance—and especially the thing that for him represented “work.” Essentially he was a reporter, an often sparkling and interesting one, of the things that men did with their hands and their brawn. A mill, whether a sleepy Dutch water pump or a vast clangorous steel plant at Pittsburgh, fascinated him because here was something that obviously and really worked. Expression, as that word is used in modern studios and modern art talk, had no meaning for him; what his spirit clamored for,

Rembrandt, the scorn that he heaped upon them, was doubtless in the final analysis based upon his inability to enter into the spirit in which they were made, to appreciate the pictorial problems which conditioned their technical making. It was because of their brilliant, generally useful techniques that he admired Vierge and Fortuny, and to this same thing may be traced his extraordinary loyalty to Whistler, a loyalty that came near unto being the purest kind of hero worship. Whistler never dealt with any problems but those of surfaces, never once pulled back the curtains and looked underneath, and he was able to clothe commonplace things with a

certain shimmering and gracious veil that hid their essential poverty. To Pennell, the youthful illustrator, the man who by the very terms of his calling was required to make interesting drawings of things in which he had no vital interest, this Whistlerian magic offered the great escape. It was the most marvelous illustration that the illustrator ever met. And, as a loyal man, Mr. Pennell, having once proclaimed his faith, never recanted it, probably never realized that in his own way he ever went beyond it. But go beyond it he did.

One of Mr. Pennell's cardinal beliefs, possibly the one that he most often emphasized in writing and speech, was the pictorial unimportance of subject matter as compared with artistry in handling and workmanship. The writer can remember how once after he had spoken of the great importance of imaginative subject matter Mr. Pennell deluged him with derision, and finally dismissed him and his argument with the statement that he was the last extant mid-Victorian. And yet in the later part of his life, in the years when he had ceased to be an illustrator and had become an independent artist, Mr. Pennell was absorbed by his subject matter, by what he called *The Wonder of Work*. He traveled the world over to see men working, to record the greatness of their triumph over brute material, to observe and to note the smoke and the noise and the hurry and the concerted agony of their endeavor. In the event he followed his instincts and forgot his theories; his greatest achievement was not in the charming lucid drawings in which as a youngster he portrayed things that meant little more to him than opportunities for the exercise of a brilliant technique, but in the often clumsy, sometimes careless, lithographs and etchings of his later years in which the man poured out his interest and his belief in the greatness and all-importance of corporate concerted labor to practical human ends. He became the pictorial laureate of the last phase of the industrial revolution, the celebrant of the period in which the individual was lost under the size and weight of the corporate load. By a curious inversion, Pennell, the extreme individual-

ist, through his worship of the idea of work, became the man who more than any other found pictorial values in the things that crush out individuality. So long and to the extent that these things, these factories, these mills and shipyards, retain their hold upon men's imaginations Mr. Pennell's pictures will be remembered, for it was on them that he pinned his faith.

In the very last years of his life he lived on Columbia Heights in Brooklyn, where his windows overlooked the Upper Bay, the East River, the far-flung bridges that bound the shores together, and, last and most important of all, that lower end of Manhattan Island, where the prismatic skyscrapers merged into an incredibly luminous man-made mountain. It was the most astonishing artificial landscape in the world, the gateway of stone and iron and water through which pulsed the greatest commerce known to man, a spot so dense with close-packed, dizzily superimposed humanity that it had lost its human quality and stood forth impersonal as some great force of nature. Thanks to sky and water, and haze and rain, and snow and sun, it was ever changing in its aspect, and under its shimmering opalescent cloak of visual beauty he found his ideal of work made spiritual at last.

WILLIAM M. IVINS, JR.

## AMERICAN INDUSTRIAL ART A NOTE PRELIMINARY TO THE TENTH ANNUAL EXHIBITION

It is the province of a museum of art not only to preserve the artistic effects of men long dead, but also to hold the mirror to the present, so that the world may see what men are doing in the arts now. The record must be brought to date. Out of a static past spring ideals and successes—at least now so considered. But in the work of the present is seen the fervent struggle for a practical objective. The metal of Peter Visscher and Gouthière, the furniture of Riesener and Chippendale, the mosaic of Cavallini, the silver of Revere, all these are finished. We hold them to be good, we collect and preserve them. Ostensibly they met the contemporary de-

mands and for us they present data second to none in faithful record of their time.

We are apt to lose sight of the fact that artists of all times and in every medium are to be judged not only as the logical result of a certain nationality, training, and environment, but also in terms of their ability to meet their trade. They all had a market and they all strove to meet it. Genius may be selective and the market will follow its cue, but even genius has been told, and how often, that the play would be produced if the hero were shot with the newest air-gun instead of being run over by a miserable taxicab, as the plot required.

It is not suggested that designs be made with this market so close to the eye that real values are blotted out. It is obvious that Chippendale made well-designed furniture, even though it did sell well; or was it because it sold well? It is certainly true that the designer, as a producer of today, can do no better than interpret the demands of today to the best of his ability—not to pander to volume alone, not to cater only to price, not to seek to give much for little, but rather to remember that price and quantity and material and current fads are all part of the customer's background, of his "buying experience," and that he unconsciously responds to this in exercising that curious type of discrimination called purchasing. It is the general exercise of such discrimination by a large number of people that constitutes the market demand, without which designers as well as tradesmen and mechanics would be penniless.

From the standpoint of such considerations as these our annual exhibitions of American industrial art have a special interest and value. They demonstrate just what the current market is, what you and I and the average man are most apt to prefer. These exhibitions are in a sense passing reflections, for our preferences are not constant. From year to year we vary, we improve, possibly we do the opposite, and on the chart of preferences in purchasing design the graph changes direction, fluctuates, indeed sometimes shows a distinct quirk.

This year we shall see the tenth exhibition in the annual series, again a collection of objects of industrial art, a representative group of objects designed and executed in the United States under regular conditions of manufacture in many industries. It will be the reflection of 1926-27. How much of it will the future see? And these pieces in the permanent collections of the Museum—what proportion are they of the output of their day?

Many things are moving in the industrial arts, things sane and things reactionary, things reasonable and things radical. These all cast their own light and in the exhibition which opens on December 4 we shall note their interesting reflections, cross-lights and all.

RICHARD F. BACH.

## RECENT ACCESSIONS OF CLASSICAL SCULPTURE

A short time before the opening of Wing K last April there came to us from Europe the statue of a youth, one of the most attractive pieces in our classical collection (fig. 2; height,  $45\frac{3}{4}$  in. [1.162 m.]).<sup>1</sup> It proved to be a timely arrival, for it was just what was needed as the central piece of our garden court. In his conspicuous place at the head of the fountain he has become a popular figure. He tells his own story in that he is obviously a young athlete, one of the many young victors honored by their contemporaries for their prowess by the erection of a statue. It is an exceptionally well-preserved piece with head unbroken and only the arms and parts of the legs missing. The style is that of the third quarter of the fifth century B.C. There is a touch of archaism in the design of the closely lying ringlets; but the shoulders are sloping instead of square, the right side has a decided curve, and the head is turned sideways and downward—all innovations introduced since the time of the Olympia and Omphalos Apollos. The Greek original of which ours is a Roman copy must have enjoyed a considerable reputation, for there

<sup>1</sup>The marble is very white and close-grained. The piece comes from a private collection in France.

are several replicas known; viz., two heads in the Glyptothek Ny-Carlsberg in Copenhagen,<sup>2</sup> and one in the Palazzo dei Conservatori (formerly in the Antiquarium in Rome) adapted to represent a Hermes by the addition of a petasos.<sup>3</sup> A marble statuette in Berlin<sup>4</sup> appears to be a slightly earlier version of the same general type, to judge from the greater squareness of the shoulders and the diminution of the curve on the right side. This statuette has parts of the left arm including the hand preserved, showing that it was held to the side of the body; the hand grasped what appears to have been a fillet. Perhaps we can re-



FIG 1. HEAD OF A BARBARIAN  
LATE GREEK

construct our figure accordingly. The right arm is unfortunately also missing in the Berlin statuette.

Furtwängler in his *Masterpieces of Greek Sculpture*<sup>5</sup> drew attention to the resemblance of the Copenhagen head to that of his Lemnian Athena and this similarity has been further emphasized by Amelung.<sup>6</sup> This makes the question of the origin of

our athlete particularly interesting. Does he belong to the Argive or to the Attic school? The only certain Argive contemporaries are the Polykleitan Doryphoros and Diadoumenos and they are markedly unlike. Ours has not the massive build, the broad shoulders, the prominent pelvic bones of the Polykleitan figures; nor their long, flat skull, square face, and heavy eyelids; nor the Polykleitan scheme in which the left arm is bent at the elbow and the right lowered to balance the curving and straight lines of the body.<sup>7</sup> That being the case, and in the absence of other reliable Argive parallels, we cannot pronounce our athlete Argive. He is not particularly like the Parthenon metope or frieze figures, though he has their lightness of build. We obviously have too little definite knowledge of the "schools" of this period to be didactic about single figures. And let us also remember that there must have been a close connection between Argos and Athens, since on the one hand Pheidias is said to have been the pupil of the Argive Ageladas,<sup>8</sup> and on the other hand the sculptures of the Argive Heraion proved not unlike contemporary Athenian products. So the dividing line between the two schools may have been slight—with Polykleitos and Pheidias outstanding personalities creating their own individual styles. At all events such archaeological controversies will in no way detract from the enjoyment of our athlete—a singularly graceful creation akin to the *Idolino* in its harmonious, reverent simplicity.

We pass from this early idealizing "portrait" to two later, more realistic creations.<sup>9</sup> One is the head of a barbarian with small moustache and beard, deep-set eyes, and disheveled hair (fig. 1; height,  $6\frac{1}{4}$  in. [15.9 cm.]). The style is late Greek, the workmanship probably Roman. The depth of the separate masses of the hair and the detailed modeling of the face give the

<sup>2</sup>Arndt, *Collection Ny-Carlsberg*, pl. 44; Amelung, *Oesterreichische Jahreshefte*, XI, 1908, p. 200, fig. 80; p. 202, figs. 82 and 83.

<sup>3</sup>Amelung, *op. cit.*, p. 204, figs. 85 and 86.

<sup>4</sup>Beschreibung der antiken Skulpturen in den Berliner Museen, No. 468; Furtwängler, *La Collection Sabouroff*, text to pls. VII-XI.

<sup>5</sup>Page 55.

<sup>6</sup>*Op. cit.*, pp. 203 ff.

<sup>7</sup>That is, if we can reconstruct the action of our figure in accordance with the Berlin piece.

<sup>8</sup>Scholiast, Aristophanes, *Frogs*, 504; Suidas, *Γελάδας*; Tzetz. *Chil.* VIII, 325. Faith in this tradition is reviving.

<sup>9</sup>They have been placed in the Room of Recent Accessions with the reliefs described below.

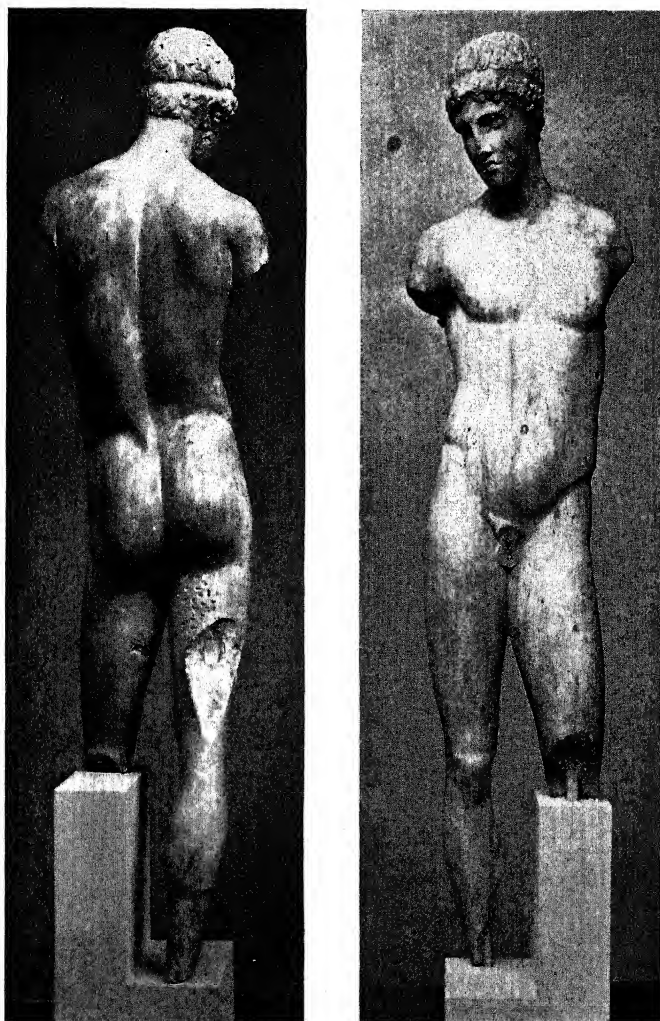


FIG. 2. ATHLETE, V CENTURY B.C.

head a vivid, naturalistic look. The subject, too, shows the widening of interest during the later Greek period when, instead of the perfect types represented by the

conceptions is seen in the bust of a middle-aged man, with face turned slightly upward and to the right in an almost challenging manner (fig. 5; height,  $17\frac{7}{16}$  in. [44.3 cm.]).



FIG. 3. VOTIVE RELIEF, GREEK, IV CENTURY B.C.

fifth-century athlete, all manner of themes were attempted. The picturesque barbarians who were invading the classical world from the North, and who presented a

It is a wonderfully vivid portrayal of a typical Roman of the old school—energetic, imperious, efficient. We feel that it was men of his calibre who brought to



FIG. 4. VOTIVE RELIEF, PROBABLY OFFERED BY A WINE MERCHANT

wholly different cast of features, naturally appealed to the artists of the time. Our head is an excellent example of such work.

An even greater contrast with earlier

pass the phenomenon of the Roman Empire. But what a contrast to the sensitive imaginative Greek physiognomies! The strength as well as the limitations of Rome are written large over this man's features.

The lower part of the nose is missing and the lips and chin are badly battered; there are also black stains on the right side. In spite of the damage, the commanding conception and the beautiful modeling make it a highly impressive piece. We may safely say that it will rank among the best achievements of Roman artists. The lower edge of the bust is unbroken, and from

emperor's wishes can put a sudden stop to artistic conceptions, and especially in the portraits of private individuals the current classicist fashion would not always be scrupulously followed. The rendering of the hair with incised lines is paralleled in busts of the Republican period.

Three votive reliefs are further interesting new accessions. One has the familiar

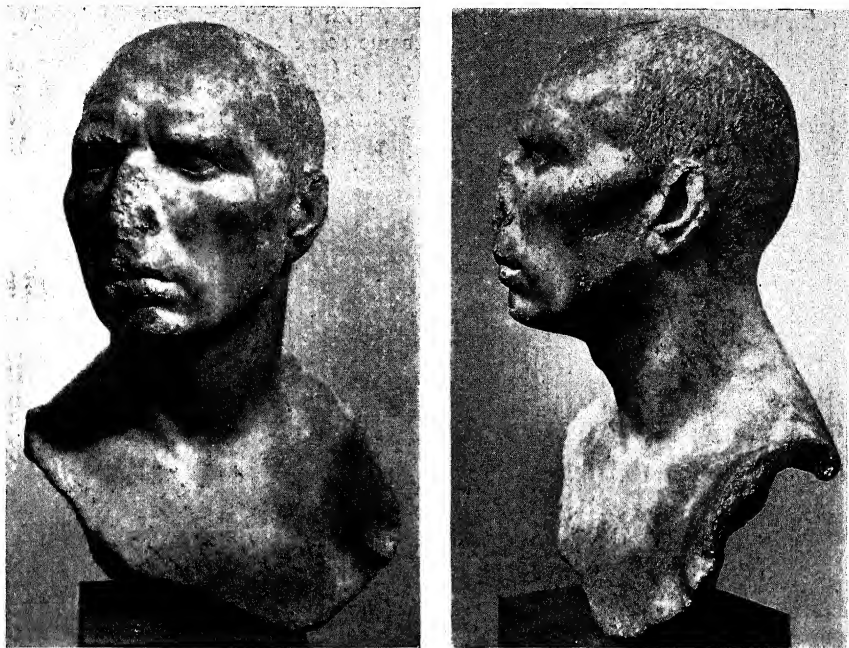


FIG. 5. ROMAN PORTRAIT

this we can reconstruct its approximate shape. It was evidently larger than the form supposedly current in the Republican and Augustan periods, and yet smaller than that of the Flavian epoch.<sup>10</sup> It is about the size of the bust of our Caligula<sup>11</sup> (37-41 A.D.). Its strongly realistic style has, however, nothing in common with the classical, idealized types of the Julio-Claudian family; so that our head would indicate that the vivid realism of the Republican epoch lingered on into the early Empire. And this is only natural; for no

<sup>10</sup>Bienkowski, *Revue archéologique*, 1895, pp. 293ff.

<sup>11</sup>Acc. No. 14.37.

theme of Hermes escorting three nymphs who hold hands in dancing formation, with a representation of the river god, Acheloos, at the back (fig. 3; length, 15½ in. [39.4 cm.]). A pilaster on either side marks the locality as a shrine, and a mound stands for a rustic altar. The inscription on the architrave conveniently gives all necessary information: Ἑρμοῦ καὶ Νυμφῶν ἱερὸν σέμνο τε Ἀχελῷοι, "Sacred to Hermes and the nymphs and august Acheloos." The style is Greek of the fourth century B.C., with archaizing renderings in the draperies.<sup>12</sup> It is a delicate, fresh piece of work,

<sup>12</sup>Compare Schmidt, *Archaistische Kunst*, pl. XVI, 3.

without great finish. On the under side of the stone is a large rectangular tenon for attachment. Such votive reliefs with dedicatory inscriptions to rural divinities have been found in considerable numbers.<sup>13</sup> The importance of the light-footed nymphs in Greek religion can be estimated from the fact that before the battle of Plataea the oracle advised the Athenians to sacrifice to Zeus and Hera "and then especially to Pan and the Nymphs."<sup>14</sup> Indeed grottoes sacred to the nymphs and the springs were scattered all over Greece. We have an engaging description of such a sanctuary in Plato's *Phaedrus*.<sup>15</sup> Socrates has been



FIG. 6. VOTIVE RELIEF  
PROBABLY OFFERED BY  
A SCULPTOR

guided by *Phaedrus* outside the city walls to a quiet spot. And when he reaches it he is enchanted: "By Hera, it is a lovely resting place. For this plane tree is very spreading and lofty, and the tall and shady willow is very beautiful, and it is in full bloom, so as to make the place more fragrant; then too the spring is very pretty as it flows under the plane tree, and its water is very cool to judge by my foot. And it seems to be a sacred place of some nymphs and of *Acheloos*, to judge by the figurines and statues. Then again, if you please, how lovely and how perfectly charming the breeziness of the place is! And it re-

sounds with the shrill summer music of the chorus of cicadas. But the most delightful thing of all is the grass, as it grows on the gentle slope, thick enough to be just right when you lay your head on it." In such a spot as this (not very long after Socrates' time) we must imagine our relief to have been erected. Its gentle figures and quiet composition made it an appropriate offering.

Another relief shows us a rare and welcome scene from the daily life of the ancients (fig. 4; length,  $16\frac{3}{4}$  in. [42.5 cm.]). We are evidently in a wine or oil store, with the merchant in charge and a lot of jars stacked on one side. A workman is carrying another such jar on his back; it must be full and quite heavy to judge from his attitude. The best explanation of the relief is that it is a thank-offering of a successful trader. The workmanship is rather cursory and probably of the Roman period.

The third relief has carved on it a mallet and a chisel (the "point" or "punch") of the forms which would be used—and are still—in stone-carving (fig. 6; length, 14 in. [35.6 cm.]). The dedication of tools by the workman on retirement or on the successful accomplishment of a task was in line with Greek customs. Our relief was probably an offering by a sculptor. That he represented tools for the cutting of the stone instead of the working of the clay is an interesting commentary on the difference between ancient and modern practice. GISELA M. A. RICHTER.

## PUFFED AND SLASHED ARMOR OF 1525

The student who looks thoughtfully upon series of art objects is apt to be impressed with the fact that their forms are developed progressively, usually in definite lines, reminding him of the well-known "evolutional" lines in animals. He recalls, for example, the great charts in a natural history museum where, mapped out with specimens, he sees structures which originate at one period of the world, undergo changes in later periods, sometimes giving rise by gradual steps to structures so complicated, so eccentric, that their

<sup>13</sup>Compare Pottier, *Bulletin de correspondance hellénique*, 1881, pp. 351 ff; Rouse, *Greek Votive Offerings*, pp. 85 ff.

<sup>14</sup>Plutarch, *Aristides*, XI, 4.

<sup>15</sup>230 B.C.



owners find them an increasing hindrance or burden—to such a degree, indeed, that in the end they become overwhelmed by them, and disappear from the series forever. Thus he brings to mind tusks which become so heavy and so inept that they serve no longer as either tusks or teeth, horns which become so large and branched that they tend to destroy rather than to save their possessors, fins which develop into such long and filmy members that

question was apparently the Radzivil, and his castle was Niéswiez, which is on the frontier of Poland and Russia. For I have reason to believe that it was from this castle that the Museum, through a well-known antiquary in Vienna, obtained a remarkable backplate and rump defense or *hoguine* (fig. 3) which was an heirloom descending from the Radzivil who was father of him whose enameled and polychromed armor remains today one of the

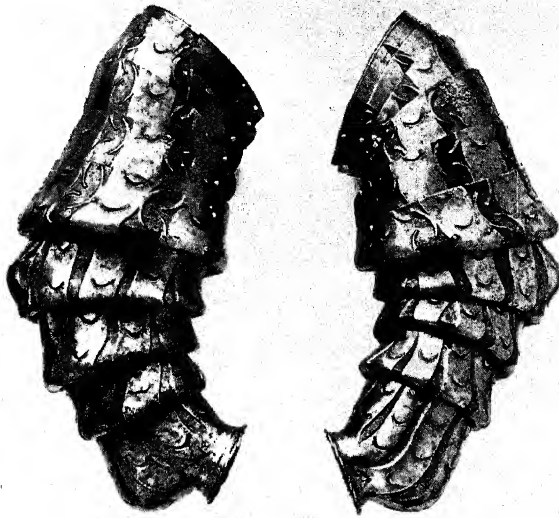


FIG. 1. PUFFED SLEEVES OF AN ENGRAVED AND GILDED ARMOR OF ABOUT 1525

they impede movements of swimming instead of helping them.

An instance in which an object of art "behaved" in a similar manner is clearly seen in certain parts of a richly engraved and gilded suit of armor which lately came into the possession of the Museum, and which, I believe, can be understood only if considered as a terminal and fantastic member of a series of progressive forms.

But let us make this clear. The objects in question are the arm defenses (here shown unstrapped and greatly drawn out, fig. 1) of a rich suit of engraved and gilded armor which turned up in a sale in London of similar defenses "removed from the armoury of a Russian prince." The prince in

treasures of the imperial collection in Vienna. And there can be no question that the newly obtained sleeves and our backplate actually belonged together, and that they now rejoin one another by that happy chance which every curator of armor is familiar with, and upon which he learns even to depend.

When Wilhelm von Rogendorf appeared about 1522 in the circle of the Austrian Emperor, he was unquestionably pointed out by many fingers. He wore armor which was not only rich in quality, gilded and engraved, but in the form of its sleeves was so eccentric, ballooned, curiously articulated, that he caught the eye of every critic of rich harness in an armor-loving court.

So extraordinary was his gear that until a few months ago an expert would hardly have thought it possible that any other



FIG. 2. CONTEMPORARY ILLUSTRATION  
SHOWING PUFFED SLEEVES IN COS-  
TUME OF ABOUT 1525

armor with the huge sleeves of von Rogendorf could exist or even could have existed. Was it not as a unique object that the greatest collector of armor, Archduke Ferdinand of Tyrol, secured it sometime during the late sixteenth century and mounted it in his Heldengallerie in Schloss Ambras, shortly to be pictured by Schrenck in his album (1601), later to find its way to Vienna and to the present Hofmuseum? A general surprise it was, therefore, when it was discovered in the London sale that von Rogendorf had had a contemporary rival who, as we shall see, even carried a step further his foppery in armor.

How this fashion arose and through what steps it passed in its "evolution" can, we believe, be understood by bearing in mind the museum of natural history and its charts. For in their sense the sleeves were surely a monstrosity, something which every real armorer of the day must have resented, winking knowingly or smil-

ing behind his hand: they were too heavy for practical use; they were not so flexible as earlier models, impeding the free movements of the arms; they were easily knocked out of gear; they offered far too large a target for blows, and their surface, wrinkled and roughened, caught the point of every halberd, sword, or dagger.

The fact of the matter is that the supreme achievement of Rogendorf and Radzivil was absolutely on a wrong tack. It carried to a ridiculous degree the mistaken idea that the work of the armorer should follow in fashion the civil costume of the day. We know, on the other hand, that the costume of the period had, up to that time, followed in a general way the needs of the armorer, so it is clear that Rogendorf and his kind were attempting to "put the cart before the horse." We have excellent evidence, indeed, that most of the curious slits and flutings which appeared in



FIG. 3. BACKPLATE ACCOMPANY-  
ING PUFFED SLEEVES OF  
FIGURE I

the costume of the end of the fifteenth century and during the sixteenth were but ornamental developments in the interest of the armor-wearer, whose costume must

be worn comfortably under his armor. The puffing and slashing of the costume became but a means of furnishing a padding for the encircling plates of armor, for the great puffs at shoulder, elbow, knee, thigh will be found by experiment to fold themselves neatly together and furnish an unwrinkled support. Observe, in this regard, Hans Döring's contemporary drawing (fig. 2) in which a soldier is represented whose right arm is without armor—bearing puffed sleeve, with slashes, huge in size;

of Pandora and his troubles began to fly out, for his next wealthy client demanded that he should represent (stage 2, shown in numerous specimens, e.g., Gallery H9, Case VIII) slight slashings at various points, and slight embossing, suggesting more clearly the prevailing fashion<sup>1</sup> in civil costume. This innovation caught the eye of the Emperor Charles V who ordered the armor (stage 3) whose sleeve we represent in fig. 4A from the specimen in the Madrid Armory—here slashing appears

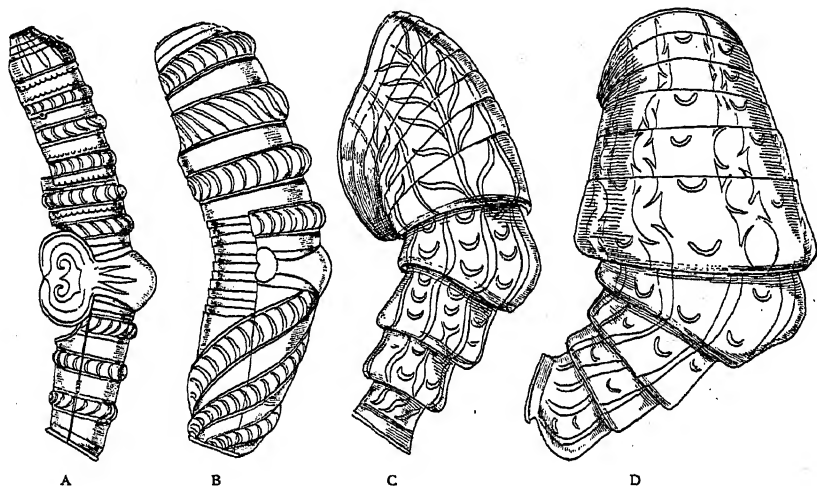


FIG. 4. ARM DEFENSES SHOWING DEVELOPMENT OF PUFFED SLEEVES

while on the other arm the great sleeve has been neatly compressed within the usual steel spallières, elbow-kop, and gauntlet.

But, following the comparative method, we can convince ourselves that the monstrous sleeves of our armor were not an isolated invention; they were but the culmination of a series of steps in development which demonstrated *ad absurdum* that armor should not mimic the civil costume of the day. This decadent series shows us (as stage 1) the armorer, in ornamenting his armor, etching lightly on its surface the outlines of the design of the fabric of civil costume—a procedure which produced a decorative effect without notably weakening the plates—but even then, as results showed, he was opening a box

prominently, and the puffing of the sleeves forms rings on the upper arms which rotated as "turners." Next appear (as stage 4, Wallace Collection [fig. 4B], and with variants in Stockholm, Leningrad, and our own collection) arms of great calibre, with a greater number of rotating segments, and with the elbow-cap (kop) and its shell dwarfed and degenerate. Then appears (as stage 5) the great "dropsical" arm of Rogendorf (fig. 4C) where the upper arm is furnished with numerous rotating segments; where the old elbow-cap has disappeared and in its place is developed a great loosely rotating segment; where the lower arm is broken up into three similar segments which decline in size toward the

<sup>1</sup>The style once introduced became the mode even in costumes of women and children.

hand. And, finally (in stage 6), we come to our Radzivil arm (fig. 4D) where in the upper arm the rotating segments are of ponderous size; where the elbow has become so wide as to lose even the semblance of a kop; and where the forearm defenses are of maximum width, the cuff segment not only attaining great size but developing a drooping "pocket" on the "cuff button side." We can safely conclude that at this fantastic point our developmental

mail (?), richly gilded. Such objects, needless to say, are an excellent addition to the series of rare types in our gallery (H 9), which seeks to illustrate by splendid specimens the development of the armorer's art.

BASHFORD DEAN.

## SINO-LOWESTOFT

### SOME ESPECIALLY MARKED PIECES AND A RECENT GIFT

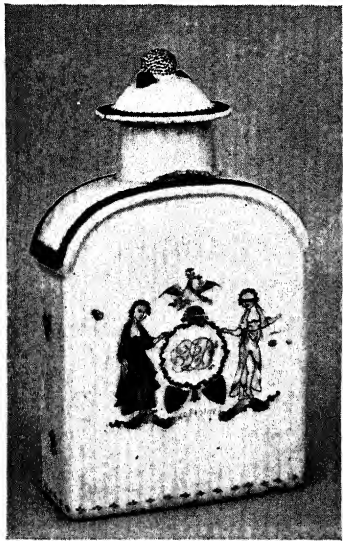


FIG. 1. TEA-CADDY WITH THE  
CREST OF THE STATE  
OF NEW YORK

series, like a zoölogical one, became extinct, either because every reputable armorer "put his foot down" and declined to carry out similar ridiculous orders, or because (more probably) no other great noble could be found to order such costly objects only to provoke comment which was far from flattering.

Just a word further: our Radzivil sleeves are made magnificently, probably by Coloman Helmschmied; there is no poinçon, but the finely modeled borders are his and also the style of etching. Through the "slits" (more complicated in design than those of Rogendorf) and the crescentic slashes one sees a pattern of fine chain

Throughout the eighteenth century there was a great exportation of porcelain from China to the West. The widespread fad for collecting all sorts of small and large utensils in "burnt china," as it was called, gained headway in the first quarter of the century, and as the century advanced, the East India Companies undertook larger and larger orders for the import of porcelains. Some of this ware was brought undecorated to Europe and the colored ornament applied, overglaze, in enamel. Other types were ordered for European use and decorated in China from European designs. Much of this was heraldic, masonic (fig. 6), or especially monogramed.

This Chinese porcelain of the eighteenth century, manufactured for export to Europe and long improperly called Lowestoft, ranks not very high in the eyes of connoisseurs of Oriental ceramics. It was produced in quantity and its paste and glaze were of somewhat inferior quality. Its ornament was frequently copied from European patterns so that its Oriental origin was negatived.

It formed, however, a large proportion of the finer tableware of Europe and America from at least the middle of the eighteenth century, and much of it has a very particular and personal interest in its marking either with the family heraldry or with the personal monograms of the owners for whom it was made. Colored sketches of the heraldry were taken to China and there rendered with a slight difference in drawing. A great deal of this ware was manufactured at Ching-tê-chên and decorated at Canton.

In the American Wing are a number of examples of this especially marked china. There is, first, the great dinner-service of

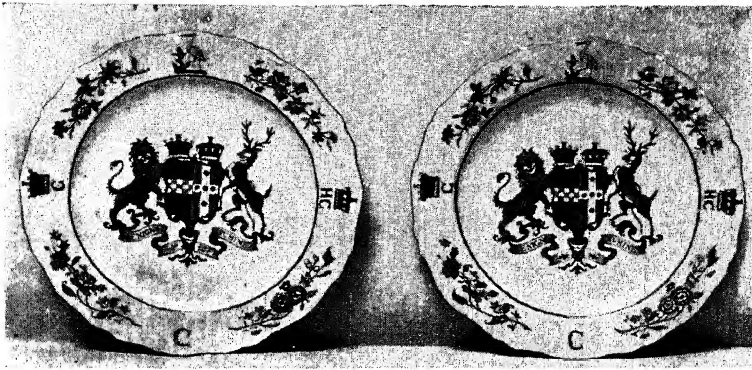


FIG. 2. PLATES FROM THE DINNER-SERVICE OF THE  
EARL OF CHATHAM

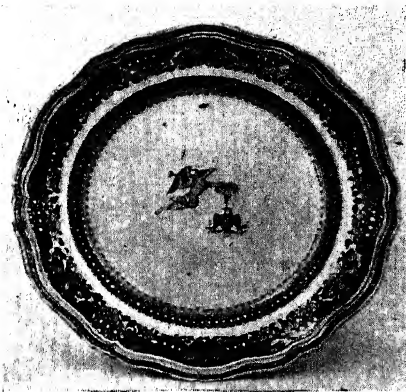


FIG. 3. PLATE FROM THE DINNER-  
SERVICE OF GEORGE WASHINGTON

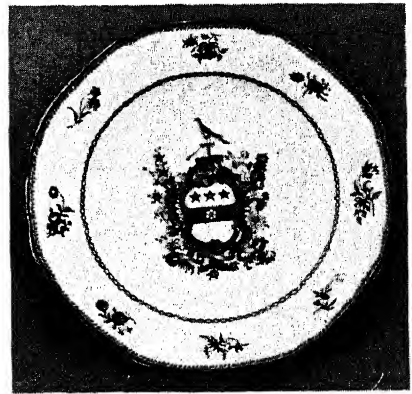


FIG. 4. PLATE FROM THE CHASE  
FAMILY DINNER-SET

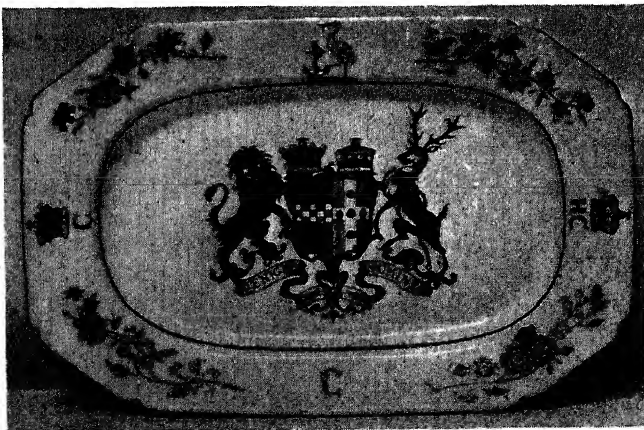


FIG. 5. PLATTER FROM THE CHATHAM DINNER-SERVICE

two hundred and forty-eight pieces (fig. 4) bearing the coat of arms of Townley which belonged to the Chase family of Annapolis, one of whose members in the first half of the eighteenth century married Lady Margaret Townley. It bears on every piece a rococo shield with the arms in red, black, and gold. This set is shown in one of the rooms on the first floor which came from Haverhill, Mass.

In the room from Petersburg, Virginia, on the first floor is shown a group of later examples, dating from the last quarter of

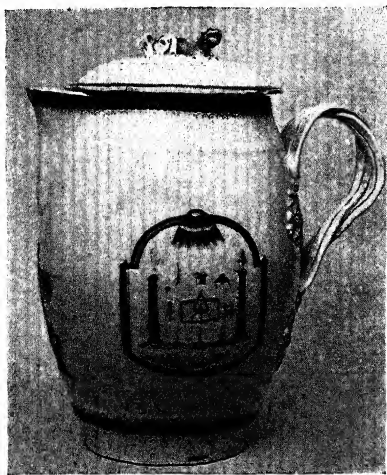


FIG. 6. TEAPOT WITH MASONIC EMBLEMS

the century. There are specimens of George Washington's dinner-set with an underglaze blue border and the insignia of the Order of the Cincinnati in color (fig. 3).<sup>1</sup> Different in design but also bearing the insignia of the Cincinnati is a cup from the set brought over from China at the same time for General Knox, Washington's Secretary of War, whose monogram it bears.

A covered cup with saucer is a representative piece from a set of dishes owned by Martha Washington. Her monogram oc-

curs on the saucer and on the side of the cup at the center of a series of radiating lines forming a star, while around the top runs a border of links of a chain each bearing the name of one of the original colonies. This piece is of the type decorated in Europe for the general American market. There is a large group decorated with the American eagle and shield in many variations. The painting is usually done in brown or brown and gold with very little ornament excepting the eagle. In others red and blue are used. Some other pieces, shown in the same case, have an adaptation of the coat of arms of the State of New York rendered in colors. In these the quaint almond-eyed figures supporting the shield show the result of the Chinese copying of the European design (fig. 1). Still another group is that which bears designs of ships carrying the American flag in full color. In this group is included an interesting teapot. These examples of Sino-Lowestoft decorated for the American trade have been lent by R. T. H. Halsey.

In the room on the first floor dedicated to the memory of Charles Allen Munn a pair of covered jars lent by Mrs. Edith Morgan bear the eagle unusually well drawn.

This varied group of specially marked porcelains, whose original use was in America, has recently been added to by a rare gift from George Crawley of three pieces of the dinner-set of William Pitt, Earl of Chatham. Although these were made for use in England, the connection of Lord Chatham with America, as the chief protagonist of the colonies during the years of the Revolution, makes them a peculiarly appropriate acquisition for the American Wing. The plates and platter are very handsome, their edges are scalloped delicately, and their borders and centers are decorated in bright enamel colors. In the center is elaborate heraldry, the coat of arms of Pitt impaling Grenville. Pitt married Hester Grenville in 1754, and she was created Baroness of Chatham in her own right in 1761, some years before Pitt himself accepted a title. This heraldry is painted in full color. Around the border are floral sprays and the initials of both

<sup>1</sup>An interesting description of the importation of this set and two other sets brought out at the same time may be found in *Early New York on Dark Blue Staffordshire Pottery*, by R. T. H. Halsey, pp. 297-301.

Pitt and his wife, each with its appropriate coronet.

This Chatham china is of as excellent a type of the so-called Sino-Lowestoft as can be found. It is delicate and thin, its colors are brilliant, and its design quite originally conceived (figs. 2 and 5). These few varieties of the Sino-Lowestoft shown

in the American Wing are of peculiar interest to Americans by virtue of their especial decoration. There are many sets marked with shields containing personal monograms or crests, but in general the border decoration on these is uninteresting and of little variety in design.

CHARLES O. CORNELIUS

## ACCESSIONS AND NOTES

THE PHOTOGRAPH DEPARTMENT of the Library is now displaying photographs of portraits of the Empire period.

**MEMBERSHIP.** At meetings of the Board of Trustees, held October 1 and 18, 1926, the following persons, having qualified, were elected in their respective classes:

**FELLOW IN PERPETUITY,** Mrs. Roswell Skeel, Jr.

**FELLOWS FOR LIFE,** William E. Hawkins, Mrs. Wilton Lloyd-Smith, Carl Tucker.

**HONORARY FELLOWS FOR LIFE,** Merrell P. Callaway, Thomas W. Lamont.

**SUSTAINING MEMBERS,** Laurence S. Bolognino, Mrs. Edward A. Clark, Thomas C. Eastman, William Rodman Fay, Mason Grymes, John L. Hawkinson, Charles Hayden, Francis R. Henderson, Frederick M. Hilton, George E. Hite, Jr., Elkan Holzman, Mrs. Francis L. V. Hoppin, George F. Hurd, Mrs. George H. Kubler, A. Lieberfield, Mrs. J. S. Maeder, Miss Bertha Pagenstecher, Harold Palagano, Mrs. Charles S. Payson, Samuel Pearsall, Howard J. Sachs, Charles Edward Spratt, J. G. Phelps Stokes, Mrs. Johnson R. Tatum, Mrs. Fred. M. Woolworth, Mrs. Francis Wyatt.

**ANNUAL MEMBERS** were elected to the number of 554.

### SOME VISITING GROUPS AT THE MUSEUM

It is always a pleasure when the Museum becomes the meeting place of organizations directly or indirectly connected with the fine arts. A number of such groups gathered here during the month of October.

On October 1, an afternoon session of the Annual Meeting of the New York State Historical Association included an inspection of the American Wing under the guidance of Mr. Cornelius and illustrated lectures by Mr. Elliott and Mr. Cornelius on two aspects of The Evolution of the American House in the Light of Changing Social Conditions. On October 12, the foreign delegates to the American Library Association Conference at Atlantic City and Philadelphia, while being entertained as the guests of the New York Library Club, visited the Museum and were shown the collections by Mr. Elliott. "The First American Art Pilgrimage," conducted by the New York State Federation of Women's Clubs, the New York City Federation of Women's Clubs, the National Music League, and the Grand Central Art Galleries, on the same day made a tour of the American Wing under the guidance of Miss Elizabeth Tower. On October 14, the Fine Arts Section of the New York State Teachers' Association was welcomed to the Museum by Mr. Elliott. The delegates to the Oriental Conference of the College Art Association of America, meeting in New York and Philadelphia from October 29 to November 2, on the afternoon of October 30 were served tea at the Museum after visiting its Oriental collections.

**VALTURIUS' DE RE MILITARI.** There has recently been acquired for the Print Room a tall and perfect copy of the *De re militari* of Robertus Valturius which was printed at Verona in 1472 by "Iohannes ex uer-

ona." Among Italian illustrated books this celebrated but little-known volume was preceded by but two, the single early Venetian block-book (which being a block-book hardly qualifies as a book in the ordinary sense of the word) and the *Meditations of Cardinal Torquemada* issued at Rome in 1467. The illustrations in the *Meditations* are so crude and so poorly cut and designed that Italian and French savants have not been overmuch inclined to dispute certain chauvinistic claims that they are the work of German hands. The illustrations in the *Valturius*, on the other hand, are spirited and well drawn, are of unquestionable Italian parentage, and may very well be much simplified woodcut copies after designs by Matteo Pasti, the celebrated medalist. They may thus be regarded as the first really Italian book illustrations—as the splendid progenitors of a glorious line. The book was the second to be printed at Verona, and the primitive state of the typographer's art at that time and place is shown in many interesting ways. There are neither signatures nor page numbers, nor initial capitals—and, as in the very earliest books, there are spaces left by the printer for the illuminator to insert both head-bands and rubrics. The prefatory pages consist of a list of the rubrics thus to be inserted, so arranged that it also may serve as a sort of table of contents. The most interesting of these peculiarities, however, is one that so far as I know is shared only with those first of all illustrated books printed from type which Ulrich Pfister issued at Bamberg just after 1460—the woodcuts were not printed at the same time as the letterpress, but were subsequently impressed by hand, in a thinner ink, in places left for the purpose by the printer. Whether they were inserted in the printing office as a part of the printing of the book or were inserted by the illuminators, is something that in all probability one will never know, but the difference in the quality of the ink used in the cuts and in the letterpress is striking, and also, a thing which is typical enough of ordinary people but absolutely foreign to the psychology of printers and typographic draughtsmen, the woodcuts are put in without any at-

tempt to effect a register or even regularity—no two impressions of the same cut appear ever to be in the same place on the page. Our volume thus represents the short stage in the development of typography that lapsed between the invention of movable type and the important economic and artistic discovery that woodcuts and type could be printed simultaneously—the discovery to which the woodcut owes its greatest use and development, and which made the making of cheap illustrated books possible.

W. M. I., JR.

**POLISH SASHES** In the notes on Russian textiles published in the January BULLETIN of the current year, reference was made to Polish sashes, some of which bear Russian signatures.

The following paragraphs, full of interesting data upon the history of this special branch of Polish textiles, are from a very courteous letter addressed to this Museum by M. Gembarzewski, Director of the National Museum of Warsaw:

"The long wars of the Poles against the Turks, with the rich booty so often carried off from the field of battle, exercised a great influence on Polish fashions in general and on military styles in particular. This is especially true of the period after the great victory of King John III (Sobieski) at Vienna in 1683, which saved Europe from Turkish invasion.

"In addition to plunder gained in the war and objects imported from the East, Poland itself began to manufacture things that were Oriental in their style of ornamentation—chiefly arms, saddles, etc. The decoration of these objects, in spite of an Oriental foundation, possesses on account of the Polish interpretation a different style, which merits especial consideration.

"About the same time (in the seventeenth century) the Poles began to adopt a national dress (*Kontusz*, pronounced *Konn-touche*) which included the rich sashes of silk, gold, and silver, made in Poland but similar to those worn in Persia. Many manufactories were organized, scattered throughout the territory of the Polish state.



"Here are the principal and best-known ones. The first, one of the most celebrated, was founded by the prince, M. K. Radziwill, at Sluck, situated within the limits of Poland, and directed by a Pole of Armenian origin. John Madzarski (signed in various ways: 'Maziarski,' 'Madzarski,' 'Mazarski'). This factory was the only one, in the first period of its existence, to sign its products with its mark, 'Sluck,' not only in Polish but in Russian, on account of a large Russian clientele. The Russian writing, of course, had nothing to do with the origin of these sashes.

"The manufactory at Sluck continued the making of sashes up to 1831, that is to say, until the time when the Russian government, occupying that section of Poland, forbade the use of the national costume. In 1844 the factory ceased to exist.

"One of the greatest manufactories of sashes was founded at Kobylki near Warsaw in 1782. The founder of this factory was called Solimond (Selimand). He was supposed to have come from Lyons, and the products of this factory, conforming to the origin of its founder, showed in their ornamentation the influence of western art. The sashes made under the direction of S. Filsjean, especially, recall certain motifs of the style of Louis XVI. Filsjean, one of the best-known directors of this factory, in spite of foreign origin was a good Polish patriot and fell on the field of battle fighting in the ranks of the insurgents against the Russian invasion in 1794.

"Another factory was founded in 1790, also near Warsaw, at Lipkow, by a former director of the factory at Kobylki—Jakob

Paschalis (later Jakubowicz). This one used for the most part motifs of Oriental design.

"Five similar manufactories existed at Cracow. The names of their directors are as follows: François Maslowski (best known), Daniel Chmielewski, Antoine Pucilowski, Joseph Trojanowski, Jan Kanty Sztumner. The first of these factories was founded by F. Maslowski in 1787.

"Besides these, there existed scattered about in Poland a number of other factories concerning whose history and output less is known.

"Because of a great demand for these sashes in our country and because of their high price, France (Lyons) and Russia commenced to make them. The character of the French work differs greatly from the Oriental prototype; the character of the Russian—while not many examples exist—is adapted to the taste of the people for whom they were made, and may be distinguished by colors that are inharmonious and too vivid. In general, they are not signed." F. M.

CHRISTMAS SUGGESTIONS. Members will find at the Information Desk a booklet enumerating some of the Museum's reproductions and publications which are appropriate to Christmas giving. Among these should be noted the specially designed calendar with its twelve selections from the paintings in the Museum (price \$1.00) and the new color postcards in Christmas subjects (10 cents each). The most recent publication is *The Analysis of Art*, the appearance in book form of the six lectures on aesthetics given here last winter by De Witt H. Parker. The price is \$4.00.

# LIST OF ACCESSIONS AND LOANS

OCTOBER, 1926

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	*Marble statue of a woman, Greek, VI cent B C, *pair of gold earrings from Tarentum, Greek, IV cent B C . . . . .	Purchase.
	*Fragments (13) of Naukratis pottery, Greek, VII cent. B C . . . . .	Gift of Elinor R. Price.
	*Terracotta lamp in the form of an elephant's head, of Kentoripa ware, Hellenistic period. . . . .	Gift of Albert Gallatin
ARMS AND ARMOR . . . . .	*Three-quarter suit of armor, with blazon of the Barberini, engraved and gilded, Italian, 1625 . . . . .	Purchase.
CERAMICS . . . . . (Wing E, Room 14)	Lustrated tile with Koranic inscription, Persian, XII-XIII cent . . . . .	Purchase
DRAWINGS . . . . .	†Woman Reading, by Rembrandt Harmensz van Ryn, Dutch, 1606-1669 . . . . . *Drawings (87), American, XIX cent . . . . .	Purchase. Gift of James C. McGuire
GLASS, STAINED.	†Panels (6) of stained glass, French, XII-XIII cent . . . . .	Gift of George D. Pratt.
JEWELRY . . . . . (Wing E, Room 9)	Gold ornament and gold brooch from a tomb near Loyang, period of Three Kingdoms (221-265 A D); gold hairpin and pair of gold earrings found in a Honan tomb, Ming dyn (1368-1644 A D), —Chinese . . . . . *Pendant, bracelets (2), rings (2), earrings (2), in gold with opals and diamonds, American, XIX cent . . . . .	Gift of James F. Ballard Bequest of Carrie Van Alstyne.
METALWORK . . . . .	†Bronze yoke, with teakwood pedestal, Chinese, Han dyn (206 B C.—220 A D) . . . . .	Gift of Mrs. Edward S. Harkness.
MINIATURES AND MANUSCRIPTS . . . . .	†Portrait of Safavid prince holding gold cup in hand, signed by Heider Choli, Persian, end of XVI cent . . . . .	Purchase
PAINTINGS . . . . .	*Landscape, by William Keith, American, 1839-1911 . . . . .	Gift of Allison V. Armour
REPRODUCTIONS. . . . . (Wing H, Study Room)	Photographic scrolls (9), Japanese, modern . . . . .	Gift of Louis V. Ledoux
SCULPTURE . . . . .	†Figure of black horse, pottery, Chinese, T'ang dyn (618-906 A D) . . . . .	Gift of Mrs. Edward S. Harkness.
TEXTILES . . . . .	*Panel of chintz, Tree of Life design; sample fragment of column chintz,—French, XVIII cent . . . . . *Piece of crewelwork embroidery, American, late XVIII cent. . . . . *Piece of plaid velvet ribbon, French, about 1865 . . . . .	Purchase. Purchase. Gift of Miss Grace O. Clarke.
WOODWORK AND FURNITURE . . . . . (Wing E, Room 12)	Carved wood book-cover, Thibetan, late XVIII-early XIX cent . . . . . *Mahogany sofa, eagle decoration, American, late XVIII—early XIX cent . . . . .	Gift of Allison V. Armour. Purchase.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
ENAMELS. (American Wing)	Patch-box, enamel on copper, English, late XVIII cent	Lent by Earl W Sargent
TEXTILES	*Piece of black velvet, Spanish, late XVIII cent	Lent anonymously.
WOODWORK AND FURNITURE	*Day-bed, mahogany, American, third quarter of XVIII cent	Lent by Russell Welles

\*Not yet placed on exhibition

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# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE

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Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday

An invitation to any general reception or private view given by the Trustees at the Museum for members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation For further particulars, address the Secretary.

## ADMISSION

The Museum is open daily from 10 a m to 5 p m ; Saturday until 6 p m ; Sunday from 1 p m to 6 p m. The Cloisters and the American Wing close at dusk.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets

Members are admitted on pay days on presentation of their tickets Persons holding members' complimentary tickets are entitled to one admittance on a pay day

## MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary An appointment should preferably be made in advance

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number

## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students, and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary No permits are necessary for sketching and for taking snapshots with hand cameras Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays For further information, see special leaflet

## PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum, COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance Lists will be sent on application. Orders by mail may be addressed to the Secretary

## CAFETERIA

A cafeteria located in the basement of the building is open on week-days from 12 m. to 4 45 p m, Sundays from 1 to 5 15 p m.

FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM

PUBLISHED MONTHLY

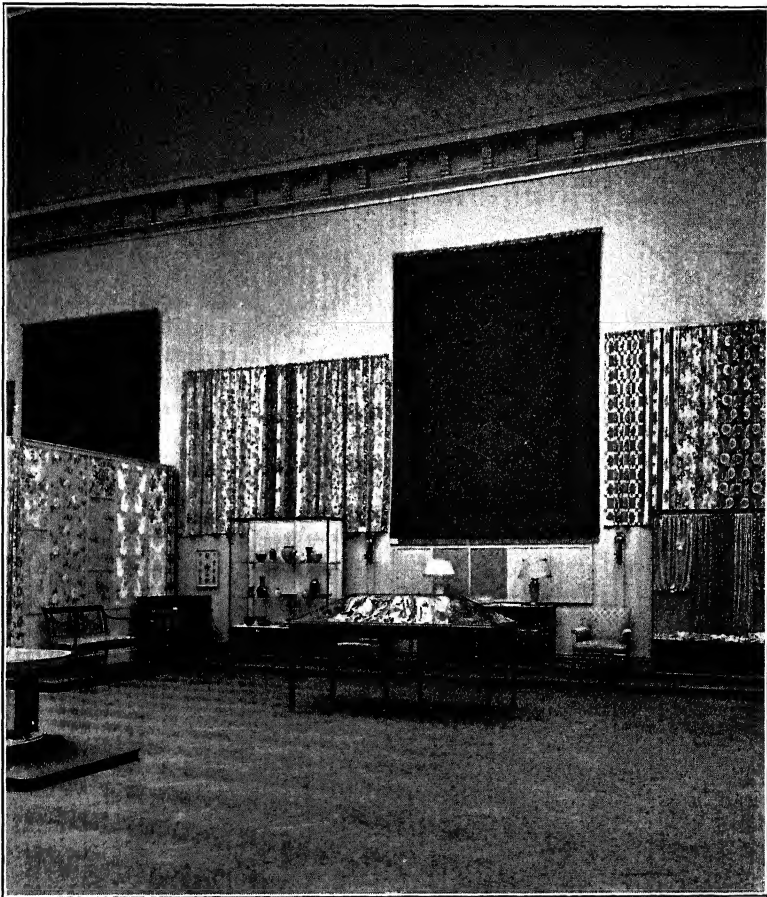
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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI

NEW YORK, DECEMBER, 1926

NUMBER 12



TENTH ANNUAL EXHIBITION OF  
AMERICAN INDUSTRIAL ART

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXI, NUMBER 12  
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## THE PENNELL MEMORIAL EXHIBITION

The private view of the special memorial exhibition of the work of the late Joseph Pennell was held on Monday, November 8, when 2,079 much interested visitors so filled the galleries that it was impossible for any but the most intrepid to see the prints and drawings on the walls. The visitors were especially interested in the group of Venetian pastels by Mr. Pennell, none of which had hitherto been exhibited and which came to most of those who saw them with a pleasant shock of surprise.

Several floor cases in the exhibition galleries have been filled with memorabilia of Mr. Pennell: portraits, letters, and a selec-

tion from his tools, as well as several of his copper plates in various stages of progress. His press has been set up in the middle of the gallery containing his etchings.

## SYMPHONY CONCERTS IN JANUARY AND MARCH

On Saturday evenings, January 8, 15, 22, and 29, and March 5, 12, 19, and 26, at 8 o'clock, free symphony concerts conducted by David Mannes will be given at the Museum. During these days the building will be open from 10 a.m. to 10:45 p.m., and the restaurant from 12 m. to 8 p.m.

At 5.15 on each of these Saturday afternoons Thomas Whitney Surette will talk on the program of the evening concert.

The concerts will not be broadcast.

## SWEDISH CONTEMPORARY DECORATIVE ARTS

A list of the material to be included in the coming Exhibition of Swedish Contemporary Decorative Arts has not been received in time to permit us to carry out our promise to give in this number of the BULLETIN further details concerning the exhibition. It will be fully described, however, in the January BULLETIN. The exhibition opens with a private view for Members of the Museum on January 17 and continues through February 27.

## AMERICAN INDUSTRIAL ART TENTH ANNUAL EXHIBITION

The numerous efforts to define art are matched by those of the optimists who seek to describe originality. It were as easy to define electricity. But the effects of all three register plainly upon the film of daily life; and this being material, we may analyze it and find reasons for its reactions. For a number of years—this is the tenth—the Museum has sought to do its share toward establishing the claims of originality, along one line at least, in its exhibitions of industrial art. By assembling and displaying in association the work of a score and more of industries actively engaged in bringing art into the home along the regular avenues and

crossways of commerce, the Museum has been able to offer something of a general view of American design. It was always a dated statement, and now we can look through the photographs taken in 1918, let us say, and, comparing what is shown there with the collection at present in the Gallery of Special Exhibitions, arrive at an opinion as to trends of design, momentary fads of the buying public, progressive skill in manufacture, comparative selling value of design then and now. Above all, we may note—and not too often do we find it—that progress in design which is the real basis of any advance in art, namely, a sane differentiation from past forms without blind reaching into nebulous regions where imagination undoubtedly is powerful, but where its concepts have only begun to shape themselves to mundane needs.

There are those who seek progress only in cutting adrift from a friendly shore. Putting out for strange harbors they enjoy the opportunity and zest of adventure, but with it must face the danger of unknown waters. Without such argonauts the world of design would remain small indeed. But the strange growths and fauna which they bring back from these voyages have difficulty in meeting the conditions of established conventions, however tainted by the conservatism which civilization seems to require. In the field of manufacture, of commerce and trade, of factory and department store, of loom and counter, convention will always rule. Large bodies move slowly, large investments and accepted equipment are not lightly turned to untried ways, however plausible or alluring. There are quicksands enough on the tortuous road toward good design; the new way must be tested slowly.

So the argonaut must cling to his courage. Discovery has always been followed by trade and in the wake of trade comes art. We hold no brief for the adventurer, nor yet for the book-bound or shop-bound conservative. But fact it is that the index or average of progress—if there can be an average in such things—will be found nearer the larger number, and the average of progress in design will be nearer the type of thing used and paid for by the mass. We

have the figure, it would seem, of the animal built for speed chafing at a burden the more annoying not because of its great weight, but because of its presence.

Originality, we may say, is really a slow differentiation in terms of changing time's demands, material and spiritual; and progress, "Man's distinctive mark alone," must be like the caravan's speed, gauged by the slower camels. But as nothing worth while can succeed without enthusiasm, so in our artistic progress we count upon the enthusiasts to make the plunge. They are the leaders, they give the key. They do not always choose the right road, nor yet a smooth one; certainly they often strike a note which is stranger to the keyboard. Often, again, they are noisy malcontents with an uncanny knack of appealing to those shallow likings which too many of us regard as world-moving principles. But if they are serious, they are bound to represent that sincere striving without which design in the arts is a stalemate.

These enthusiasts are not all among the political orators and editors of smart weeklies. Humbly disguised as manufacturers and designers we find them in clattering mills and pounding foundries. Modestly they assure you there of their convictions and in the losses they take you see the proof of their enthusiasm.

In this, the Tenth Annual Exhibition of American Industrial Art, we bring the record to date. As time goes on the conditions controlling this annual series have changed to meet current requirements. The Museum set out first to demonstrate the practical value of the collections in current design and manufacture. For this purpose and in exemplification of its regular service for designers and manufacturers as many as a thousand representative objects from many fields were brought together in one year. It was an excellent object lesson and an effective argument in favor of the laboratory use of Museum material.

Seeking new ways of meeting halfway the growing public interest in the art industries, the purpose of the exhibition was broadened and objects were admitted which were not necessarily the result of Museum study. At the same time certain important require-

ments were added, namely, that all objects shown be designed and made in the United States, and that they be shown by the manufacturer or designer directly responsible for the creation of the design.

In this year's exhibition the same conditions hold. We have thus a collection of representative American industrial art. Admittedly it is not a complete showing; the lack of gallery space precludes that and is responsible for the small number of exhibitors whose product can be shown. There are many more whose work might be included and it is hoped that time will remedy our present deficiency in that respect. Yet the material that can be shown in this limited space offers a fair index of the present status of design in American industrial art. Copies of existing pieces have not been included here. In every exhibited object originality, in greater or less degree, is at work. The extent of its activity as an agent in the material is measured by the type of market demand—your demand and mine as consumers—to which a given design responds. And we may rest assured that the demand existed before that design was put in work.

Again, our collection is representative because it is saleable. While exhibits are not required to be the regular stock of a firm, they do indicate the maximum ability in design and technical skill that any given firm would put into its stock items under ideal conditions of market demand. Said in other words: market demand is an accurate gauge of general public appreciation of design. Analyze a certain section of that demand and you will soon discover why certain types of design do not seem to advance or why the work of this or that artist fails of recognition.

For our purposes a general exhibition of material made only in largest volume would prove no more than an exhibition of craftsman's work. The first strikes the "intellectual pyramid" at too low a level, the second represents too small a distribution. A more reliable index is found in types of design represented by a more or less limited distribution, responding to a higher degree of discrimination on the part of the purchaser and embodying accord-

ingly a stronger concentration of ability in design and a greater fertility of imagination on the part of the maker. This level of demand and this kind of approach to design are typified by the workshops, factories, mills, and plants whose product is shown here.

As has been said by some, there are here lights and cross-lights, the beam of one enhanced by the interference of the other. Just there lies the point of greatest interest. We should not expect to find in these things any degree of finality. These are sounds whose vibrations will long continue, some of them until a future day when history, as though with some newfangled instrument, tests the sounds of ten centuries and makes note only of those vibrations which have had a creative momentum that carried them indefinitely. Surely we are not in a position to judge, for we are in the midst of it. A freight train makes a deafening din near at hand, but from afar it causes the rails to sing.

In this exhibition, then, the present is at work, the present which you and I have helped these manufacturers and designers to shape for us. Their hands are guided by our purchases and rejections. The Museum does not seek to be final arbiter of the productions of living men, but it believes in their sincerity and in the purpose which, with them, it strives to serve.

This exhibition is not given as a charge to the jury; it is the evidence in the case, and only time may write the brief.

RICHARD F. BACH.

## ALTERATIONS IN THE GALLERIES OF PAINTINGS

The five galleries formerly housing the Altman Collection have now become six, by reason of the division of the first long gallery. These have been decorated in cool monastic grays on which the early Italian paintings and the Northern primitives show up with new brilliance. The paintings have for the most part been hung in a single line separated by wide spaces, offering thus improved opportunity for study (see illustrations on page 299).

The visitor will see also some unfamiliar



# THE METROPOLITAN MUSEUM OF ART

## CALENDAR OF LECTURES

### FREE LECTURES

DECEMBER 18, 1926—JANUARY 16, 1927

December, 1926		HOUR
18	Some Problems in Oriental Art Langdon Warner	4 00
19	Chinese Pottery and Porcelain Charles Fabens Kelley	4 00
25	Concert of Music for the Viole d'Amour and Contrabass Thaddeus Rich and Antonio Torello	4 00
26	The Painter and His Ruling Motive Royal Cortissoz	4 00
January, 1927		
1	American Industrial Art: Side-Lights on Design Today Richard F Bach	4 00
2	The Prado Edith R Abbot	4 00
6	Arms and Armor in Painting and Sculpture (Informal Talk for Members) Stephen V Grancsay	4 00
8	Moslem Architecture R. M Riefstahl	4 00
8	Talk on the Concert Program Thomas Whitney Surette	5 15
9	Moroccan Textiles Eliza M Niblack	4 00
13	Arms and Armor in Painting and Sculpture (Informal Talk for Members) Stephen V Grancsay	4 00
15	Architectural Monuments and Art of India A. V Williams Jackson	4 00
15	Talk on the Concert Program Thomas Whitney Surette	5 15
16	Adventures in Old Houses Walter Prichard Eaton	4 00

Story-Hours for Boys and Girls, by Douglas Moore, Saturdays, December 11 and January 8, at 1 45 p. m., by Anna Curtis Chandler, Saturdays, December 18 and January 15, at 1 45 p. m., and each Sunday at 1 45 and 2 45 p. m.; for Members' Children, by Anna Curtis Chandler, Saturdays except December 25 and January 1, at 10 15 a. m.

Gallery Talks, by Elise P. Carey, Saturdays at 2 00 p. m., Sundays at 3 00 p. m.

## LECTURES FOR WHICH FEES ARE CHARGED

DECEMBER 18, 1926—JANUARY 15, 1927

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University.

December		HOUR	December		HOUR
18	Study-Hour for Home-Makers (M) Helen Gaston Fish	10 30	20	Museum Course for High School Teachers (M) Ethelwyn Bradish...	4 00
18	Study-Hour for Young Girls (M) Kate Mann Franklin	10 30	21	Oriental Rugs (N) R. M Riefstahl	11 00
18	Outline of the History of Painting (M) Edith R. Abbot	11 00	21	Historic Textile Fabrics (N) R. M Riefstahl	8 00
20	The Florentine Renaissance (M) Edith R. Abbot	3 00	21	Principles of Form and Color (N) C. Hayes Sprague	8 00

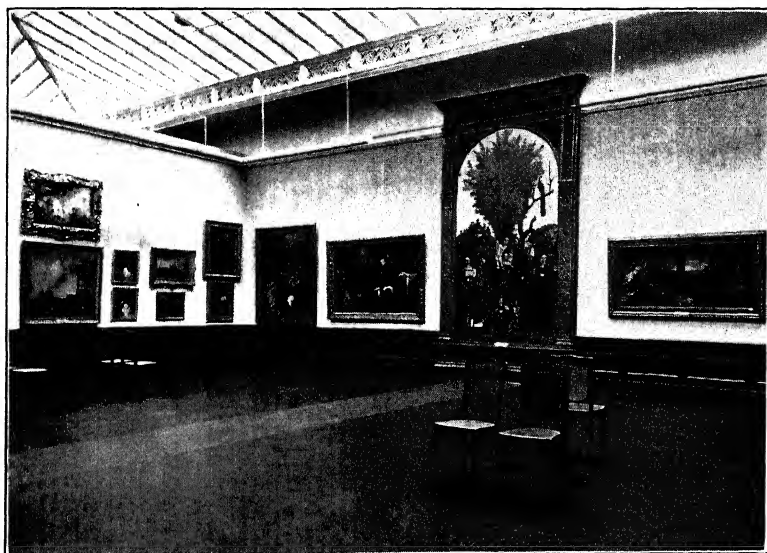
# THE METROPOLITAN MUSEUM OF ART

December	HOUR	January, 1927	HOUR
22 Art of the Middle Ages (N) John Shapley . . . . .	11.00	7 Materials of Decoration (N) Gustave S. Jacobson . . . . .	8.00
23 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl . . . . .	11.00	8 Study-Hour for Home-Makers (M) Helen Caston Fish . . . . .	10.30
23 General Outline of the History of Art (N) R. M. Riefstahl . . . . .	3.00	8 Study-Hour for Young Girls (M) Kate Mann Franklin . . . . .	10.30
31 Modern French Painting and Sculpture (N) Walter Pach . . . . .	11.00	8 Outline of the History of Painting (M) Edith R. Abbot . . . . .	11.00
January, 1927		10 The Florentine Renaissance (M) Edith R. Abbot . . . . .	3.00
3 The Florentine Renaissance (M) Edith R. Abbot . . . . .	3.00	10 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4.00
3 Museum Course for High School Teachers (M) Ethelwyn Bradish . . . . .	4.00	11 Oriental Rugs (N) R. M. Riefstahl . . . . .	11.00
4 Oriental Rugs (N) R. M. Riefstahl . . . . .	11.00	11 Historic Textile Fabrics (N) R. M. Riefstahl . . . . .	8.00
4 Historic Textile Fabrics (N) R. M. Riefstahl . . . . .	8.00	11 Principles of Form and Color (N) C. Hayes Sprague . . . . .	8.00
4 Principles of Form and Color (N) C. Hayes Sprague . . . . .	8.00	12 Art of the Middle Ages (N) John Shapley . . . . .	11.00
5 Art of the Middle Ages (N) John Shapley . . . . .	11.00	12 Artistic Expression (M) Huger Elliott . . . . .	3.00
5 Artistic Expression (M) Huger Elliott . . . . .	3.00	13 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl . . . . .	11.00
6 Mediaeval Art and Architecture in Egypt (N) R. M. Riefstahl . . . . .	11.00	13 General Outline of the History of Art (N) R. M. Riefstahl . . . . .	3.00
6 General Outline of the History of Art (N) R. M. Riefstahl . . . . .	3.00	14 Modern French Painting and Sculpture (N) Walter Pach . . . . .	11.00
7 Modern French Painting and Sculpture (N) Walter Pach . . . . .	11.00	14 Materials of Decoration (N) G. A. Wagner . . . . .	8.00
		15 Outline of the History of Painting (M) Edith R. Abbot . . . . .	11.00

pictures among old friends. In the first room of Northern paintings is the Flemish polyptych of the Life of Saint Godeliève, which has not recently been shown; in it the impassive saint is taken from her girlhood and marriage through her deeds of charity to her untimely death by strangling and drowning. Here is also the tragic Mourning over the Dead Christ by the Master of the Virgin among Virgins. In the next room (Gallery 37) the recently

among sand color and gray. Gallery 33 at present contains only loans which will be withdrawn by their owners about the first of the year. In their place will come other temporary exhibitions, either loans or a selection of Italian drawings from the Museum's collection.

In Gallery 30, the large gallery, there are several pictures which were acquired some years ago, though at the time there was no space to hang them; they include a Battle



GALLERY 30. ITALIAN PAINTINGS

acquired panel by the Master of the Holy Kinship is shown on a pedestal in the middle of the room, and on the farther wall a Swiss painting of the Conversion of Saint Paul, which has not been exhibited before. The corner room (Gallery 36) contains the Dreicer Collection, which includes Gothic sculpture and tapestry as well as Northern and Italian paintings. The sixth room (Gallery 35) has the fresco of Saint Christopher set into the wall between the glass doors of the Pierpont Morgan Wing.

From here we continue into the former paintings galleries, also redecorated and enlarged by closing some doorways and combining two galleries into one. Here the walls are warmer, rooms in green and red

Scene and a Self-Portrait, by Salvator Rosa and the Passing of Joseph by Guido Reni.

At right angles to Gallery 30 are two small rooms, formerly the Gold Room. In recent years this room has looked so forbidding with half-empty, old-fashioned, black cases, left behind as each department has withdrawn its choice objects to specially guarded rooms in the newer wings, that many casual visitors have been unaware of the charming ceiling panels of the Pinturicchio Room at the far end. Now these rooms contain the collection of miniatures and selected drawings. The Tiepolo ceiling panel, The Glorification of Francesco Barbaro, has been moved from

the Morgan Wing and placed in the ceiling of the first of these rooms.

Beyond the large gallery the Spanish paintings gain a new impressiveness against the red walls of Gallery 29. A Zurbaran, The Young Virgin, hangs here as a recent loan.

The next gallery is devoted to Bruegel and Rubens; the corner room combines the Dutch and Flemish schools; and Gallery 26 holds the best of our Dutch pictures outside of the Altman Collection. This completes the changes on which the department has been working all summer.

JOSEPHINE M. LANSING.

### CLASSICAL CASTS

Our classical casts—withdrawn from exhibition since March, 1924—are at last accessible to the public once more. At least, this is true of those of the earlier periods, from the archaic to the fifth century B.C., which are shown in their new quarters in Galleries B 34-38, and of the Edward D. Adams Collection of Herculaneum bronzes exhibited in Gallery B 39. It is hoped to open the rooms containing the casts of later periods, B 40-43, in the near future.

The period of waiting for the reappearance of these casts has been long and trying. Our excuse is that the work on Wing K had to take precedence. But at least the delay has taught us the value of our casts; during their absence inquiries for them have been so constant and so insistent from all classes of the community that we now know once for all how popular they are. Indeed a collection of casts must always form a necessary accompaniment to any original material we may possess. For how can we hope adequately to appreciate Greek and Roman sculpture by the handful of original examples we happen to have or may be fortunate enough to acquire, when the great majority of Greek masterpieces will never be within our reach? Necessarily any proper realization of Greek artistic achievement can only be based on reproductions of these masterpieces. Of course a plaster cast has not the quality of a marble

or bronze work; and from that point of view it can never rival the humblest original. But a three-dimensional plaster copy can accurately convey the form of a fine original as no two-dimensional photograph ever can; and in that way it is indispensable.

Our new display is not a mere repetition of the old arrangement. The casts have been grouped in a more strictly chronological manner than was possible before. We have tried to bring the collection up to date by the acquisition of important new material, including a number of colored casts (the Athenian Maidens, the new statue bases, some early water-spouts, etc.) by which the significant rôle of color in Greek sculpture may be realized. We have removed a few misleading restorations where such withdrawal did not render the cast unsightly; for instance, the arms of the Lateran Marsyas and the fourth-century head of the Naples Aristogeiton (which we have replaced by the bearded head recently found in the Vatican Magazzini). Moreover, so that each individual piece might be enjoyed, an effort has been made not to crowd the rooms unduly. This work of selection was particularly difficult; for each piece has of course its own attraction and value. On the whole we have given the preference to casts of original Greek works as against those of Roman copies, especially in the later periods; though when these copies were of famous originals they were naturally included. When there were several replicas of one original only the best was chosen. It is planned to make the material not on exhibition easily accessible to students. Eventually we may hope to have larger quarters for a more representative display.

The numbers of the casts are unchanged and refer to the old catalogue of casts,<sup>1</sup> so that this book can still serve as a guide to the material both on and off exhibition, except of course to the newly acquired pieces. Any changes in ascription will be noted on the labels.

GISELA M. A. RICHTER.

<sup>1</sup>First edition published in 1908; second edition with supplement, 1910.

## THE BARBERINI ARMOR

At an auction at Loudoun Castle, Ayrshire, was sold in 1921 a "rare sixteenth century demi suit of gold damascened armour with visored head piece." This, after passing through several hands, has been purchased by the Museum<sup>1</sup> and is here illustrated in figure 2. The brief description of the armor of the Loudoun sale gives hardly a symptom of its interest, both historical and artistic. It is richly engraved, gilded, sculptured, tooled, decorated with studs of silver, and at numerous points it bears the blazon of bees<sup>2</sup> of the Barberini of Rome.

While on sale in London, this armor was made the subject of a special and carefully documented memoir<sup>3</sup> which compared it with similar harnesses, and discussed critically for whom, by whom, and when it was made. This memoir considers a score or more suits, or fragments of suits, mainly Savoyard or Spanish, which the author, Mr. Beard, compares with the present specimen—some of which seem not to concern us closely. For in all there are but three suits of armor, so far as our records go, which bear close "kinship" to our present specimen: (1) A child's suit of armor in the Lifruskammaren, Stockholm, which is almost a miniature of the Barberini suit. Of this suit, made for a child of five or six years old, the place of origin is unknown; it is said to have been made for Charles XI about 1660, but dates, we believe, 1635 or thereabouts. (2) A very remarkable complete armor which is now in the armory of the Knights of Malta at La Valetta, and belonged to the Grand Master Alof de Wignacourt (1601-1620). (3) The suit of Milanese armor now in the Real Armeria (A 422), Madrid, made for Philip IV (before 1634) as a gift from his brother Don Fernando, Cardinal Infante.

Comparison of the present specimen with the Madrid suit shows close resemblance,

<sup>1</sup>This armor is shown in the Room of Recent Accessions during this month and will later be exhibited in the Hall of Armor (H 9).

<sup>2</sup>Two shields in this design bear the bees in an arrangement of three, and forty-five show the bees singly.

<sup>3</sup>Charles Rely Beard, *The Barberini Armour*, 1924. 37 pp. 2 pls. Toulmin, Blackburn, London.

and since the origin of the latter is definitely known, there can be no question that the Barberini armor is Italian. So similar, indeed, are these suits in proportions, character of plates, details of structure, that it is fair to conclude that our armor was made about the same period. If anything, the Barberini suit may be slightly later (probably 1635) on account of the greater number of plates present in the *cuisse* whose uppermost plate is sharply ridged, and on account of the deep bipartite *garde-reins*.

As an object of art the present armor is noteworthy, especially when we consider that it dates from a period when armor was already decadent. It was made by a master and enriched with bands of engraving in fine foliated design elaborately carried out. This can well be seen in the present illustration and in the accompanying detail (fig. 1), which shows as well the arms of the Barberini.

A brief note as to the pedigree of the present object. It is known that in the nineteenth century, when in the hands of Henry, fourth Marquess of Hastings and ninth Earl of Loudoun, the armor was lent (1857) to the Manchester Art Treasures Exhibition, and that it was later on loan in the Museum of Derby. In tracing it further, one enters a zone of uncertainty. In any event, if one begins at the other end of the line, he will find that a harness rivaling in quality that of the King of Spain, and bearing at numerous points the Barberini arms, could have belonged only to Carlo Barberini (†1630), or to his nephew, Taddeo (†1647). The other Barberini of the period were conspicuous churchmen, and if the armor had been made for them—and churchmen sometimes wore armor—the blazon would, following the fashion of the day, have been surmounted by a cardinal's hat. So far as Carlo Barberini is concerned, we know that he was lavishly "nepotized" by the younger brother, Urban VIII, and given high military honors; at the time of his death he was General of the Church, and may well have worn an armor of this rich type, although we learn that he was diplomat rather than soldier—in fact, "he made no undue display of power." More

probable it is, therefore, that Taddeo, who succeeded to his uncle's military title in 1630, would have been our safer claimant, for his glories, such as they were, were military. He was, it is known, head and front of Urban's effort to develop a tempo-



FIG. 1. DETAIL OF BACK-  
PLATE OF BARBERINI ARMOR

ral kingdom; and the pope thrust upon him grave military responsibilities. As General of the Church, he occupied Urbino in 1631 on the death of Francesco Maria II della Rovere; he became Prefect of Rome, Governor of the Borgo, Commander of the Fortress of St. Angelo, and devoted his energies to the fortification of Rome and the formation of a great arsenal. He it was, too, who in 1642 lost the campaign against the Farnese, to the undoing of his

family fortunes, he himself taking refuge in France, where he died. One is tempted to speculate, with Mr. Beard, whether the armor was taken to France by the exile, thence to find its way to England, or whether it may not have been left in Rome, presently to find its way to London as part of the collection of Charles I. The latter mode of entry is certainly the more probable, since the Martyr King had in those days a purchasing agent in Rome, who gathered for him "pictures, statues, and curiosities," and since it is definitely known that his agent, a certain Gregorio Panzani, was recommended to Charles by no less a person than Francesco Barberini, who was then "Protector of the English in Rome" and who strove earnestly to bring England into the Apostolic Church. So it is easy to surmise that a fine Barberini armor may well have been included in a shipment of objects intended to please the English king. In support of this surmise appears a record of a sale from King Charles's estate (1649-52) which might concern the present specimen, in which is mentioned a trunk containing "an armour for ye whole body being partly gilt."

Following the pedigree of our armor into clearer light, we conclude from an early written label which until recently was attached to the corselet (inside), that the suit was owned at one time by the Duke of Ormonde. This, according to Mr. Beard, was "presumably [judging apparently from the age of the label] James Butler, the Second Duke, 1665-1745," who may have had it from his father, Thomas Butler, Earl of Ossory (1634-1680), whose interests were history, romance, and the "hazards of the tilt-yard," who would certainly have laid store by such an object, especially if it had been associated with the martyred king.

As to the artist who produced the Barberini armor: Mr. Beard suggests the name of Orazio Calino of Brescia, armorer of the house of Savoy, who was active at that period. But this, as the author states, is purely conjectural, for there exists no proof as to the definite type of armor which Calino produced. But assuming that Calino produced the harnesses shallow-etched with damask-like designs, often with the

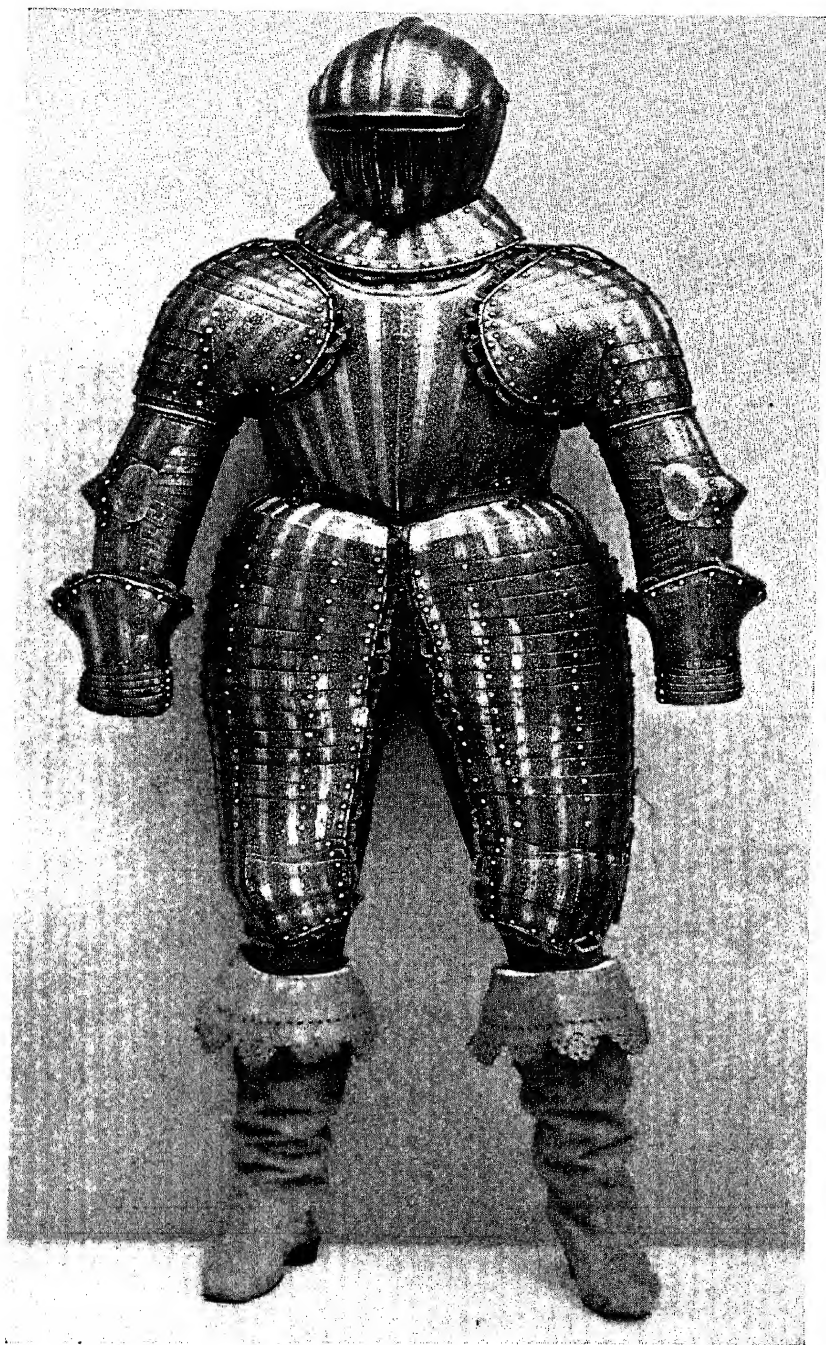


FIG. 2. ENGRAVED AND GILDED ARMOR  
OF TADDEO (?) BARBERINI

knot of Savoy as a motif, a much commoner type, by the way, than Mr. Beard indicates, he certainly was not the artist who produced the Barberini suit. We do know, on the

And if he can thus be identified, this armorer will probably turn out to be the same one who at a slightly later date fashioned the Barberini suit. BASHFORD DEAN.



FIG. 1. ARRETINE STAMP  
WINGED GENIUS

other hand, that Don Fernando's armor was Milanese. But of what master, who can say? By the year 1630, even in Milan, armor was



FIG. 2. ARRETINE STAMP. NEREID

rapidly becoming "uniform of war," rather than work of art; and master-armorers faded from sight. None the less it is quite possible that the Spanish archives concerning the armor of Philip IV may give the name of the armorer from whom it was purchased.

## MISCELLANEOUS ACCESSIONS IN THE CLASSICAL DEPARTMENT

We have placed in the Room of Recent Accessions a number of miscellaneous objects recently acquired by the Classical Department, which are herewith briefly described. They consist of terracottas, glass vases, jewelry, gems, and an ivory piece, all of exceptional quality and interest.

The terracottas are varied in character, illustrating the many different uses of this material in ancient times. Foremost in artistic value are three stamps from Arezzo employed in the manufacture of the famous Arretine moulds of the first century. All are decorated in low relief with familiar subjects—a Nereid riding a sea-horse (fig. 2), a satyr playing the double flutes and beating time with his foot on a *scabellum*, and a winged genius also playing the double flutes (fig. 1). The Nereid and the satyr actually occur on two moulds in our collection (acc. nos. 19.192.20 and 23.108), and the winged genius on a fragment of such a mould; an entire mould with this figure is in the Boston Museum.<sup>1</sup> These moulds all bear the signatures of Perennius, the best known of the Arretine potters. In the mould with the satyr his name is associated with that of Cerdo, evidently one of his workmen; in the other two, with that of Tigranus, perhaps another name of Perennius. We can appreciate the high quality of this workshop by the extraordinary delicacy of the figures on our stamps. With such an output it is small wonder that the potters of the little hill-town of Arezzo built up such a flourishing industry and exported their wares all over the Roman Empire, including even Greece, the ancient home of pottery. Recent excavations in Corinth, for instance, have brought to light numerous fragments of Arretine vases with signatures also of

<sup>1</sup> Cf. Chase's Catalogue of Arretine Pottery, No. 26; there is a slight variation in the position of the legs; cf. also No. 3.



Perennius, together with inferior local imitations. Though remains of the ware itself are common, only a few of the stamps—which represent the original products of the

Terracotta was extensively used in ancient architecture for roofs of buildings, especially in Italy where marble was not abundant and in Greece before the general

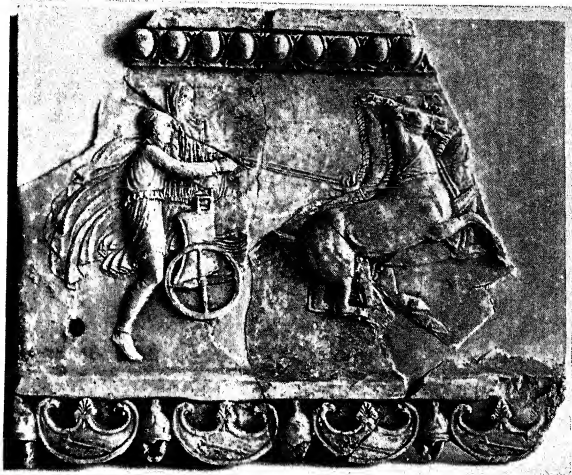


FIG. 3. ROMAN MURAL RELIEF  
PELOPS AND HIPPODAMEIA (?)

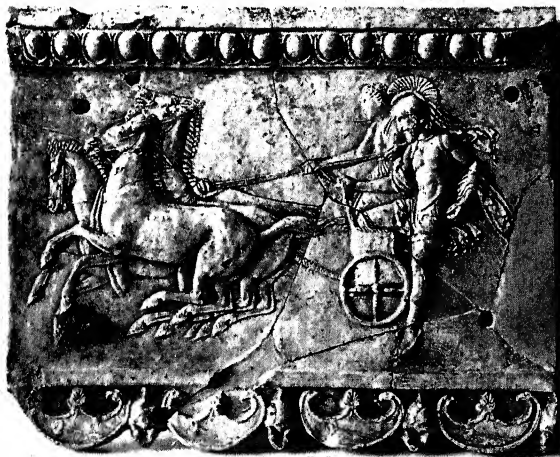


FIG. 4. ROMAN MURAL RELIEF  
OINOMAOS AND MYRTILOS (?)

artists—have been preserved. There are some in the British Museum, in Arezzo, in Florence, and in James Loeb's collection near Munich. We are fortunate in being able to add these three examples to the two we already possess.<sup>2</sup>

adoption of marble. Thus, many of the early temples on the Akropolis had painted terracotta rather than marble revetments. We have acquired from an old French collection a number of such early pieces, all

<sup>2</sup> See Eighth Room, Case K.

antefixes from ridge-poles, said to have come from the Akropolis, presumably from pre-Parthenon temples of the sixth century. Some have their palmette designs painted in black and red fairly well preserved;

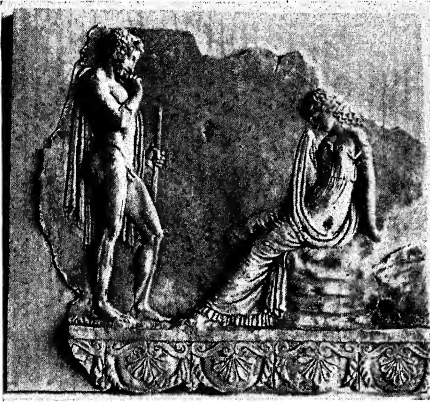


FIG. 5. ROMAN MURAL RELIEF  
THESEUS AND ARIADNE

others show scroll and palmette patterns in relief. Their original setting gives them a peculiar interest.

Three Roman mural reliefs (figs. 3-5) are exceptionally fine examples, dating from



FIG. 6. IVORY FOOT FROM A STATUE  
ROMAN PERIOD

the time of Augustus when the best work of this kind was produced. Such reliefs were used to decorate both the outside and the inside of buildings, a number of plaques generally of the same design being used in continuous rows. Originally they were gaily painted, but the color has now mostly disappeared; as also on our new specimens. The subjects on these are taken from Greek

mythology. Two are chariot scenes generally interpreted as Pelops and Hippodameia, and Oinomaos and Myrtilos; and one probably represents a farewell scene between Theseus and Ariadne.<sup>3</sup> They are the finest and most complete specimens of these subjects so far known. The rendering of the galloping horses and the flying draperies in the chariot scenes is particularly fine. The style is comparable to that on the contemporary Neo-Attic reliefs; that is, we find the same close adherence to



FIG. 7. TANAGRA  
STATUETTE

Greek prototypes, rendered in a finished, classicist manner. The decorative borders above and below the figured scenes include the familiar palmette and egg-and-dart motives as well as the rarer pattern of shields and helmets. Some of the holes used for attachment still have their original iron nails.

A few "Tanagra" statuettes are charming additions to our already rich collection. They represent a boy seated on a rock, a draped woman standing (discolored by fire), a youth in a leisurely attitude, and a girl walking (fig. 7); the last is a particularly attractive piece. Several heads from Tarentum show a variety of types.

<sup>3</sup> Cf. H. von Rohden, *Architektonische Römische Tonreliefs*, text to pls. XXIII; XXIV, 1; CX, 1.

Our collection of Roman glass is now so large that we seldom buy new examples; but there are still a few rare techniques which we have not adequately represented, such as the painted and gilt varieties which appear first in Egypt in Hellenistic times. Two newly acquired pieces are good examples of these techniques and finely preserved. One is a little beaker with a garland of green laurel leaves and yellow berries (fig. 10; height,  $3\frac{9}{16}$  inches [8.5 cm.]); the other a bowl with a gilt wreath (fig. 9; height,  $2\frac{9}{16}$  inches [6.5 cm.]). Both are said to have come from Olbia in South Russia. A third new acquisition is a magnificent



FIG. 8. ONYX GLASS JAR

covered jar of onyx glass in purple and white (fig. 8; height,  $7\frac{7}{8}$  inches [20 cm.]), one of the largest pieces in this technique known. The iridescence of its surface adds greatly to the attraction of the whole. The jar is said to come from Syria.

Work in gold became a fine art with the Greeks and the Etruscans; for they combined beautiful design with an amazing refinement of execution. Several newly acquired pieces are remarkable achievements in the delicacy of their filigree and granulated work. They need indeed detailed study to be properly appreciated. For instance, a gold spiral of three turns is decorated with a zigzag pattern in filigree hardly visible to the naked eye. It probably served as an earring or hair-binder and is an Early Italian product of the seventh or sixth century B.C. Two earrings from

Tarentum (fig. 11) consist of disks from which hang inverted pyramids, the juncture masked by a single rosette; the disk has a raised border covered with a beaded



FIG. 9. GLASS BOWL WITH GILT WREATH

wire and its surface is decorated with a modeled lion's head surrounded by a band of spirals in beaded filigree; while the three faces of the pyramid have palmettes in similar beaded filigree and are edged with beaded wires and guilloche and leaf patterns; touches of color are introduced here and there by the addition of blue enamel of



FIG. 10. GLASS BEAKER WITH PAINTED GARLAND

which numerous traces have remained. What skill and devotion are implied in the exquisite finish of every detail, and what a source of pleasure these trinkets must have been to the fortunate Tarentine lady who wore them in the fourth century B.C.! Similar filigree work appears on three ear-

rings of the fifth to fourth century modeled in the form of doves; and on a fifth-century Italian fibula with a bow of the "leech" type and a sheath ending in a globe. A necklace composed of a plaited ribbon with "spear-head" pendants is a characteristic Greek product of the fourth century B.C. An attractive little reel is ornamented with a Nereid riding on a dolphin in repoussé

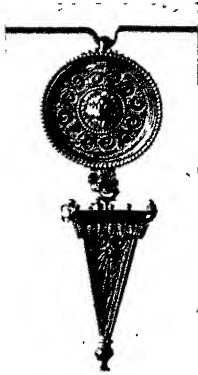


FIG. 11. EARRING  
GREEK, IV-III  
CENTURY B.C.

relief; such reels have been found in tombs of women of the fifth to fourth century B.C. and probably served as bobbins for winding thread.

In addition to this fine jewelry we have acquired thirteen engraved gems mostly of the best Greek period. They come from the Wyndham Cook Collection and all except two are well-known, published pieces. Two are Graeco-Persian stones of about 400 B.C. representing a Persian lady and a Persian warrior respectively.<sup>4</sup> A large chalcedony of the fourth century B.C. has an engraving of a zebu bull, "the oldest representation of the zebu in Greek art."<sup>5</sup> Four scarabs with representations of a stooping

warrior, a Herakles, a wild sow, and a sphinx show the refinement and grace of archaic Greek and Etruscan work; particularly attractive is the Herakles swinging his club and holding a lion by the tail.<sup>6</sup> A Greek silver ring of the fifth to fourth century has a spirited engraving of a maenad. A three-sided steatite has primitive pictograms of the Early to Middle Minoan period. The rest are Graeco-Roman pieces: a beryl decorated with what appears to be a portrait of Julia Domna, the beautiful wife of Septimius Severus<sup>7</sup>; a garnet mounted in a gold ring with the head of Pheidias' Athena Parthenos<sup>8</sup>; a red jasper with a light sard layer in which is cut a richly ornamented Corinthian helmet<sup>9</sup>; and a splendid large cameo with two maenads and a satyr mounted in a French enameled gold frame of the seventeenth century.<sup>10</sup>

Few sculptural pieces in ivory have been preserved, though descriptions of chryselephantine and other composite statues teach us that it was once a favorite material. A right foot wearing a sandal (fig. 6; length,  $5\frac{5}{8}$  inches [14.3 cm.]) is a Roman piece of this kind originally attached to the rest of the statue by two dowels of which the holes can still be seen. Even by itself it is a little work of art, for it is beautifully modeled and some of the straps of the sandals have exquisite decorations on them—floral patterns and a personification of the river Nile sitting by a sphinx and holding his reed and cornucopia (symbols of fertility) while two infant boys hover over him with a wreath. Similar representations occur on Roman coins of Alexandria. The deification of the river Nile by the Romans was of course a natural proceeding after Egypt became a Roman province.

GISELA M. A. RICHTER.

<sup>4</sup>Furtwängler, *op. cit.*, pls. XX, 6; VII, 54; LXIII, 6; Burlington Fine Arts Catalogue, 1904, pl. CX, M 120.

<sup>7</sup>Furtwängler, *op. cit.*, pl. XLVIII, 13.

<sup>8</sup>Furtwängler, *op. cit.*, pl. XXXVIII, 39.

<sup>9</sup>Furtwängler, *op. cit.*, pl. XXIX, 81.

<sup>10</sup>Furtwängler, *op. cit.*, pl. LXV, 46.

<sup>4</sup>Furtwängler, *Antike Gemmen*, pls. XI, 6 and 14.

<sup>5</sup>Furtwängler, *op. cit.*, pl. XII, 6.

THE DECORATIVE ARTS IN  
THE NINETEENTH CENTURY

The Museum offers to its visitors numerous galleries devoted to the decorative arts of the eighteenth century and earlier periods. There is also a room for contemporary work in this field. But hitherto no gallery has been assigned exclusively to the decorative arts of the nineteenth century. This break in the chronological sequence of our collections has been mended by the in-

of a domestic character. The walls have been painted or papered, the floors carpeted, the furniture grouped informally to suggest actual interiors of the periods represented. In the other two alcoves this scheme had to be abandoned, as much of the material there shown could only be displayed in cases. The exhibition as a whole has presented many thorny problems both in selection and in arrangement,<sup>2</sup> and will undoubtedly be bettered as time goes on.



FIG. I. ALCOVE I. NEO-CLASSICISM  
THE EMPIRE STYLE

stallation, in Gallery J9, of a small collection representing the varying fortunes of the applied arts in the nineteenth century. The exhibition, now open to the public, is composed in part of loans; it will, consequently, be changed from time to time, but it is hoped that the gallery<sup>1</sup> may be permanently used for the decorative arts of this period.

Although one gallery is hardly adequate for the illustration of an era so many-sided as the nineteenth century, additional exhibition space has been secured by the use of partitions dividing the room into six alcoves. In four of these, it has been possible to give the installation something

<sup>1</sup>Connecting the gallery of modern decorative arts with one of the late eighteenth century.

Some of the exhibits in this gallery, it may be well to state, are shown not because they have artistic merit but because they illustrate certain phases of the decorative arts during the last century that cannot be omitted if the period is to be truthfully represented. The justification of an exhibition of this kind, in which tendencies influential today in the formation of taste may be seen originating in the preceding period, lies in its value as a means of stimulating interest in the present situation of the industrial arts and in fostering an

<sup>2</sup>In the organization of this exhibition the writer has had the able coöperation of Preston Remington, Assistant Curator in the Department of Decorative Arts.

intelligent attitude toward their regeneration. The educational character of the exhibition is emphasized by the descriptive labels (placed at the entrance to each alcove) in which an attempt has been made to give some idea of the influence of social and economic conditions upon the arts of decoration in the nineteenth century. This has been an unenviable task, as may readily be imagined; but if these brief statements of cause and effect help to bring about a better understanding of the past, and

that represents the best work of the period. The walls of this room are painted cobalt blue, and finished with a narrow frieze of old wall-paper. On the floor is an unusually attractive Aubusson carpet of the period.

In the adjoining alcove (fig. 3) a giddy wall-paper in blue, gray, and tan forms a characteristic background for the rosewood furniture and other examples of the household arts of the period of Louis-Philippe (1830-1848) and of the early years of the



FIG. 2. ALCOVE II. MODIFIED NEO-CLASSICISM  
THE EMPIRE STYLE IN TRANSFORMATION

through this means, a better understanding of present responsibility, they will have served their purpose.

A lengthy description of the exhibits in the different alcoves is out of question in the space of this BULLETIN article. The illustrations and a few comments must suffice. The walls of the first alcove (fig. 1) have been painted in neutral tints to harmonize with the classic severity of the Consulate and Empire furniture there displayed. In the opposite alcove (fig. 2), the neo-classicism of the Empire is seen in the process of transformation during the period of the *Restauration* (1814, 1815-1830) and shortly after. The furniture, of French, German, and American origin, is of the simple type

reign of Queen Victoria. Opposite is the alcove (fig. 4) representing the antiquarian trend of the decorative arts in the second half of the nineteenth century. Walls hung with flock-paper of brightest cherry red and crowded with gilt-framed pictures provide a typical setting for the "period" furniture popular in the Second Empire and later. The collecting mania is exemplified by the Oriental carpets and the Japanese screen.

The two remaining alcoves represent different phases of the reform movement that in the second half of the century opposed the decay of craftsmanship and the sterility of period "revivals." William Morris dominates the fifth alcove (fig. 5).



FIG. 3. ALCOVE III. ROMANTICISM. THE REACTION  
FROM NEO-CLASSICISM

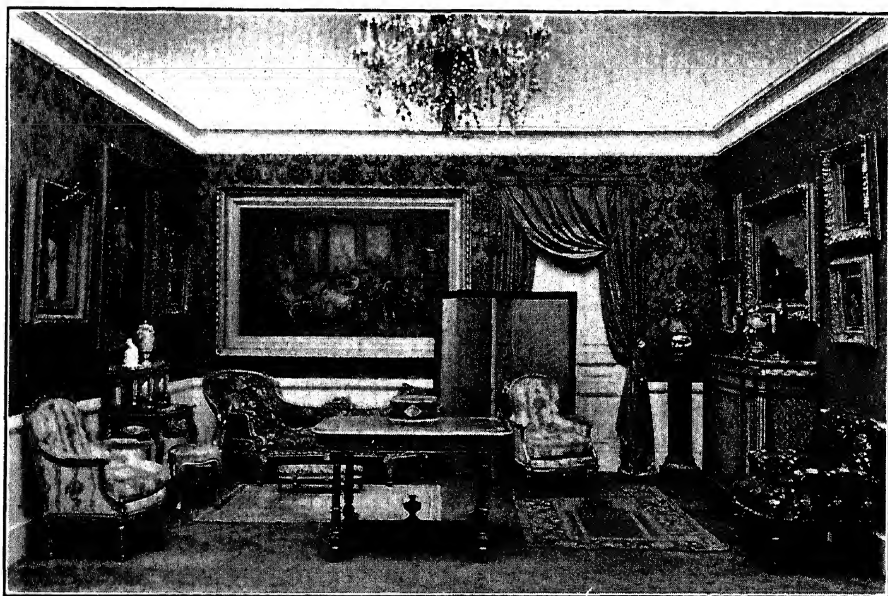


FIG. 4. ALCOVE IV. ANTIQUARIANISM. THE VOGUE  
OF PERIOD REVIVALS



Here, against a background of sage green, topped with a dull gold frieze, are books, wall-papers, fabrics, pottery, a tapestry from the Merton looms, and a cabinet designed by Morris and painted by Burne-Jones. In the opposite alcove (fig. 6), with its walls of primrose yellow, are examples of the work of the French innovators, especially those identified with the *Art Nouveau* movement at the close of the cen-

culminating in the period of the Empire (1804-1814, 1815), began about the middle of the eighteenth century, when the discoveries at Herculaneum, among other causes, brought the antique into fashion. As time went on, the assimilation of classical motives became more pedantic; and after the Revolution (1793) and the rise of a new society that took as its model the culture of ancient Rome, the servile copy

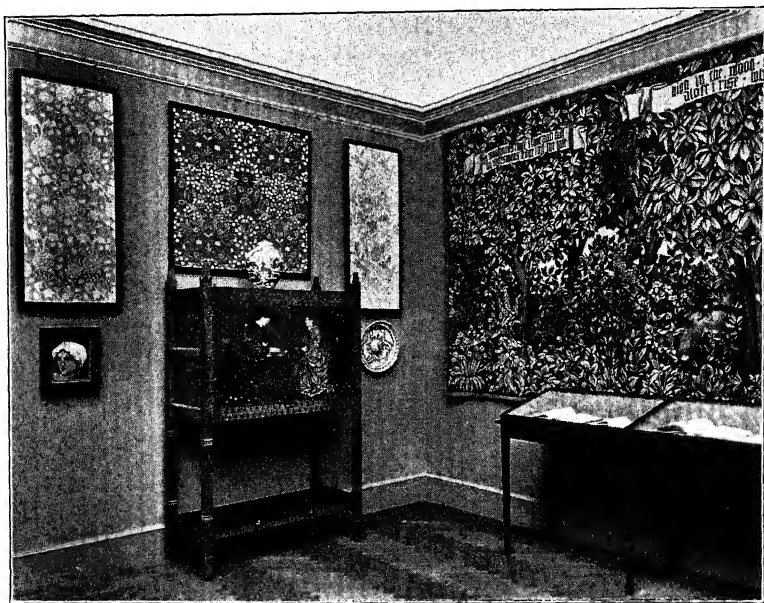


FIG. 5. ALCOVE V. MEDIAEVALISM. THE REFORM MOVEMENT IN ENGLAND

ture. Two cases in this alcove are devoted to the glass and enamels of Louis Comfort Tiffany, the American counterpart of these European leaders in the regeneration of the applied arts.

The descriptive labels in the alcoves, to which reference has been made, read as follows:

#### ALCOVE I. NEO-CLASSICISM

The decorative arts in the early years of the nineteenth century are characterized chiefly by the imitation or adaptation of forms and ornament derived from ancient Greek and Roman art. This neo-classicism,

shared popularity with the free adaptation. But in the period of the Empire there were still craftsmen such as Thomire and Jacob-Desmaltre, trained in the exacting tradition of older days; there were still great artists such as Percier and Fontaine who did not find it beneath their dignity to design for the applied arts. Thus, at its best, the Empire style attained high distinction.

#### ALCOVE II. MODIFIED NEO-CLASSICISM

The Empire style continued to be popular in France during the period of the *Restauration* (1814, 1815-1830), but in modified form. To meet the needs of the great



middle class that now, under new conditions of prosperity, demanded household furnishings in vastly increased quantities, furniture design was simplified to permit cheaper production. Ormolu enrichment, when it occurs, is rarely well executed; carving tends to disappear. This simplified Empire style often has real charm. On the other hand, the taste of the recently enriched aristocracy of finance exerted an

Empire had continued. For this class was now substituted a prosperous bourgeoisie, hovering between ostentation and frugality, and complacent in its muddled tastes. These conditions favored increased production, but lowered standards.

### ALCOVE III. ROMANTICISM

During the reign of Louis-Philippe (1830-1848), in the midst of which (1837) Queen



FIG. 6. ALCOVE VI. NATURALISM. FRENCH INNOVATORS AND L'ART NOUVEAU

influence in quite the opposite direction, toward a sham magnificence that exaggerated and coarsened Empire forms and ornament. A parallel development occurred in Germany (Biedermeier style), in England (Regency style), and elsewhere. Meanwhile, the Romantic movement was gathering strength; and waning classicism met a serious rival in the "Troubadour style," inspired by a sentimental interest in the Middle Ages. In general, the decorative arts in this period show a decline in design and craftsmanship. In the eighteenth century, patronage had been exercised by a comparatively small, cultivated class, accustomed to intelligent supervision and lavish support of the arts—a tradition the

Victoria ascended the throne of England, the modified Empire style gave way to heavy-handed parodies of eighteenth-century rococo, strange perversions in the Renaissance and Gothic modes, realistic fruit and flower motives, and the ornament of the Alhambra. Despite the degeneration of craftsmanship and the triumph of commercialism in the industrial arts, there still lingered vestiges of the old idea that an age must add something of its own to the sum of inherited traditions. The period of Louis-Philippe avoided its full responsibility and took refuge in romanticism—the interest in things remote in time or place—that served the nineteenth century throughout its course as sand in which to bury its

head, like a frightened ostrich, when confronted with particularly unpleasant problems. Yet the second quarter of the nineteenth century was not without originality of a kind; it set its own unmistakable stamp upon what it borrowed from the past; it even invented the over-stuffed chair.

#### ALCOVE IV. ANTIQUARIANISM

In the second half of the nineteenth century, the naïve eclecticism that had satisfied the age of Louis-Philippe was followed by "period" revivals characterized by greater exactness in imitation. The past was better known now. The invention of photography had made possible an unlimited documentation, and the development of the illustrated book and magazine offered a vehicle for the wide dissemination of information concerning the historic styles. Original invention, except in the work of a few craftsmen who held aloof from the means of popular distribution, was at its lowest ebb. Thus antiquarianism flourished. Individuals rivaled museums in collecting "antiques"; and for those who could not afford the genuine, obliging manufacturers offered reproductions and imitations of varying merit. Nevertheless, the desire and the capacity to create anew were not wholly extinct, smothered in the welter of "period" fashions and worse. Dissatisfaction gave rise to the Arts and Crafts movement in England and to its counterparts here and on the Continent (see Alcoves V and VI).

#### ALCOVE V. MEDIAEVALISM

William Morris, poet, socialist, craftsman, is the outstanding figure in the English Arts and Crafts movement. From about 1860 to his death in 1896, he strove by word and example to revive the traditional craftsmanship that had disappeared in the Industrial Revolution; to bring about a wider appreciation of the right relation of ornament to form and material; to make clear the necessity of renewing the decorative motives inherited from the past by a fresh recourse to nature. Intellectually, Morris was a romantic, enmeshed in mediaevalism; emotionally, he was a creative artist of exceptional ability. The medi-

aevalism that led Morris and his fellow-workers to place undue importance upon hand labor and to fail to recognize that the machine, like any other tool, produces good or bad work according to the ability of those who direct it, determined to a large extent the character of his own creative work. His wall-paper and textile designs, his tapestries and book productions reveal unmistakably his interest in the art of the Middle Ages; but they emulate rather than copy. Under the leadership of Morris, Crane, and others, the Arts and Crafts movement in England opposed with some measure of success the commercialism of the age. The movement would have exerted more influence on popular taste if it had made greater use of the facilities for inexpensive quantity production offered by the despised machine.

#### ALCOVE VI. NATURALISM

In France, during the second half of the nineteenth century, various measures were undertaken for the improvement of the industrial arts. Associations were formed; a museum of decorative art established; exhibitions held; new schools opened and the old system of instruction reorganized. The utility of these enterprises has since been proved; but the first results were chiefly a more accomplished archaeology and a greater technical proficiency. Of more immediate influence in the regeneration of the decorative arts were the teaching and work of two craftsmen, Eugène Grasset (1845-1917) and Émile Gallé (1846-1904). Passionately interested in nature, both artists studied plant and flower forms as inspiration for decorative motives, and fostered the development of a naturalistic style that culminated in the *Art Nouveau* movement. The example of Japanese art, which began to be collected in France around 1880, stimulated technical experiments in the field of ceramics, and taught the beauty of studied simplicity.

At the turn of the century a collective effort was made by a group of artists, encouraged by Siegfried Bing, to create a new style that should abandon all imitation and adaptation of the historic styles in favor of ornament and forms freshly derived from

the study of nature. This style, known as *L'Art Nouveau*, is characterized at its best by refinement and graceful invention. The striving for novelty, however, led to abuse in structure and excess in ornamentation; a swarm of "profiteers" obscured the real achievements of the leaders; and the manufacturers, whose coöperation was essential in giving currency to the style, soon stood aloof after bitter experience with designers who lacked technical competence. The vogue of *L'Art Nouveau* was short-lived, but failure gave a wiser orientation to the movement, that has continued with marked success in recent years, to unite art and industry. *L'Art Nouveau* was paralleled in Germany and Austria by similar attempts to create a new style. In this country John LaFarge and Louis C. Tiffany made notable contributions, especially in the field of glass, to the revival of craftsmanship.

JOSEPH BRECK.

## GEORGE W. STEVENS

The death of the Director of the Toledo Museum of Art, George W. Stevens, occurred October 29, 1926. Successful in building up that Museum from its inception, which was his own, to the eminent place it now occupies, and admired for the devotion and skill he brought to his task, it is for something else that George Stevens will be chiefly remembered, something peculiarly his own, an all-pervading human sympathy. Believing in the power of art to give real pleasure in life, it was this sympathy with people that led him, through years hampered with illness, to work in the most personal way for the happiness of his city. It is given to few men to impress themselves into the life of a community as he did, and to fewer still to do this with the sole purpose that happiness may abound.

## ACCESSIONS AND NOTES

THE PHOTOGRAPH DIVISION of the Library is now displaying photographs of early American houses.

THE EGYPTIAN EXPEDITION. Part II of this issue of the BULLETIN contains the report of the work of the Graphic Section of the Egyptian Expedition for the year 1925-1926.

A T'ANG POTTERY HORSE. In the Room of Recent Accessions is shown a large T'ang pottery horse, the gift of Mrs. Edward S. Harkness. It is of the well-known type of glazed tomb figures, but unusual because of its dark brown, almost black color. The tail and mane, probably of real horsehair, were originally inserted, but they did not stand the wear of ages and only the slits where they once were remain.

AN EXHIBITION OF PUBLIC SCHOOL WORK. During the two weeks from November 8 to 21 an exhibition of work by pupils of the public schools from the elementary grades through the high schools was held in the Museum under the auspices of the United Parents' Association. Designs, drawings, batik work, and pottery were shown; in many examples the work was inspired by objects in the Museum collections.

MOVING PICTURES OF THE MUSEUM'S ARMOR AND FIREARMS. The three reels of armor films were sent abroad to be shown at the annual meeting in June of the *Verein für historische Waffen- und Kostümkunde* in Germany, which this year was held in Dresden. They proved of great interest to our foreign colleagues, who came from many parts of Europe, and their appreciation has led to requests on the part of literary and art societies that the films be shown in Stockholm, London, Berlin, Brunswick, Danzig, Darmstadt, Munich, and Vienna.

FRENCH STAINED GLASS. In the lunette above the south door of the Room of Recent

Accessions there are now enframed six small panels of early stained glass, the gift of George D. Pratt to the Museum. Of these the earliest are two small panels, rich in color, dating from the second half of the twelfth century and reputed to have come from the Abbey of St. Denis. Only slightly later in date, about the year 1200, are two figure panels from Le Mans Cathedral. Part of an early thirteenth-century window from the Church of St. Remi at Rheims forms a round-arched panel with patterns, rendered in cross-hatched and colored glass, very like those used for grisaille. A small section of border from an early thirteenth-century window completes the little group, a reflection, though in miniature, of the glories of the Middle Ages.  
C. L. A.

A NEW PUBLICATION. Perhaps no subject has been for the layman more obscured in a mist of words than that of aesthetics. It was therefore an unusual pleasure last winter to hear six lectures on the analysis of beauty given by De Witt H. Parker in diction scrupulously within the comprehension of any intelligent listener, yet quite without flavor of "talking down." These lectures have now appeared as *The Analysis of Art*,<sup>1</sup> published by the Museum and the Yale University Press. Although revised for publication, none of their crisp lucidity has been lost, and the feature of illustrative slides which made possible prompt reference and visible proof has been retained in the seventy-two cuts.

MEMBERSHIP. At a meeting of the Board of Trustees, held November 15, 1926, the following persons, having qualified, were elected in their respective classes:

FELLOWS IN PERPETUITY, Adolph S. Ochs, Mrs. Edna D. Tallman.

<sup>1</sup>*The Analysis of Art*, by De Witt H. Parker, Professor of Philosophy in the University of Michigan. xii, 190 pp. 72 ill. 8vo. New Haven, 1926. Price \$4.00.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

HONORARY FELLOW FOR LIFE, Junius Spencer Morgan.

CONTRIBUTING MEMBER, Mrs. Robert J. Cary.

SUSTAINING MEMBERS, Mrs. William F. Armstrong, Mrs. Edgar N. Dickson, Mrs. Lydia Friedman, Mrs. Artemus L. Gates, Mrs. Louis Gimbel, Sr., Mrs. Cortlandt Godwin, Mrs. Enno Greeff, Jason W. James, Miss Annie Kalish, Henry Katz, Mrs. Frances Thorley Kehoe, Miss Nancy V. McClelland, Mrs. Charles E. McMannus, Edwin T. Murdoch, Miss Alice Lord O'Brian, Mrs. G. M. Roberts, Mrs. Donald L. Samuels, Mrs. Jack Q. H. Smith, Mrs. James E. Spiegelberg, Mrs. Daisy Strauss, Mrs. Louis Stewart, Jr., Mrs. Joseph Stout.

ANNUAL MEMBERS were elected to the number of 159.

PUBLIC SHOWINGS OF MUSEUM CINEMA FILMS. On Wednesdays and Thursdays through the month of January the Museum's cinema films will be shown in the Lec-

ture Hall at four o'clock. The program is as follows:

Wednesday, January 5. The Daily Life of the Egyptians—Ancient and Modern. The Gorgon's Head: A Greek Myth.

Thursday, January 6. A Visit to the Armor Galleries. Firearms of Our Forefathers.

Wednesday, January 12. The Making of a Bronze Statue. The Spectre: A Colonial Fantasy.

Thursday, January 13. The Daily Life of the Egyptians—Ancient and Modern. The Pottery Maker.

Wednesday, January 19. The Pyramids and Temples of Ancient Egypt. Vasantsena: A Tale of India.

Thursday, January 20. The Making of a Bronze Statue. The Gorgon's Head: A Greek Myth.

Wednesday, January 26. A Visit to the Armor Galleries. The Pottery Maker.

Thursday, January 27. The Pyramids and Temples of Ancient Egypt. Vasantsena: A Tale of India.

# LIST OF ACCESSIONS AND LOANS

NOVEMBER, 1926

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Eighth Egyptian Room)	Blue glazed steatite scarab of Amenemhet III, XII Dynasty. . . . .	Purchase.
ANTIQUITIES—CLASSICAL	*Bronze hydria, Greek, V cent B.C.; false-necked amphora, Mycenaean, abt. 1200 B.C.; pyxides (2), Corinthian, VII cent B.C.; vase with seated Seilenos, Greek, IV-III cent B.C. . . . .	Purchase
ARMS AND ARMOR.. (Wing H, Room 9)	Tilting harness, Saxon, 1560; *horse armor—rump defense and two peytrel plates—painted leather, Spanish, XV cent....	Gift of Henry G. Keasbey
	*Vamplate, backplate and fragments (2) back lame of gorget and neck guard, abt. 1540; vambrace, elbow-cop, back lame of gorget, lower part of shoulder defense, fragments (2) of arm defense, lame of gorget, and lames (2) of shoulder defense, all belonging to Philip II suit, abt. 1550,—German, reinforcing tilting buffe, Italian, abt. 1560; adarga (shield), Spanish, XVI cent . . .	Gift of George D. Pratt
BOOKS, ETC. . .	†Original manuscript. Fechtbuch, by Liechtenauer, German, 1443....	Gift of Miss Marguerite Keasbey
CERAMICS. (Wing J, Room 9)	†Bowl, Persian (Amol), VIII-IX cent. . .	Purchase
	Sèvres vases (2), porcelain, French, dated 1825. . . . .	Purchase
	*Pancake jug, salt-glaze stoneware, American, middle of XIX cent	Gift of Miss Levantia Halsey.
(Wing J, Room 9)	Statuettes (2) and jardinière, by Jacob Petit, perfume bottles (2), flower vases (2), vase, bottles (2) in the form of statuettes of Robert Macaire and Bertram, all porcelain, 1830-1848; biscuit statuette, Lady in Crinoline, 1850-1870; statuette, vases (2), and plates (4), porcelain, designed by G. de Feure, 1897-1904, pottery vase, by Dalpayrat, 1897; bowl and vase (inkwell), pottery, by Bigot, 1895-1899; pottery milk jug, by Bigot with silver mounts by Colonna, 1899,—French. . . . .	Purchase.
Wing J, Room 9)	Plate, coffee cup, tea cups (2), saucers (3), designed by E. Colonna, tea cup and saucer, designed by G. de Feure, all porcelain, French, modern. ....	Gift of R. Haase.
TUMES. ....	*Dalmatic, brocaded white damask, late XV-early XVI cent.; cap and pair of gloves, knitted, XVI cent.,—Italian; embroidered caps (2) French or Italian, early XVII cent.; child's embroidered cap, Louis XVI style, French, XVIII cent.; coat and trousers of Ferdinand VII, Spanish, abt. 1784-1785. ....	Purchase.

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	*Walking dress, mulberry silk, French, abt 1829 . . . . .	Gift of Mrs. James Sullivan in memory of Mrs. Luman Reed.
	*Wedding dress, white embroidered organ-die, French, 1864 . . . . .	Gift of Mrs. James Sullivan.
CLOCKS, WATCHES, ETC (Wing J, Room 9)	Clock, ormolu, French, abt. 1815-1830 . . . . .	Purchase.
DRAWINGS . . . . .	†Tigre rampant vers une proie, by Antoine Louis Barye, 1795-1875; Le repos des cantonniers, by Jean François Millet, 1814-1875 . . . . .	Purchase.
FANS . . . . . (Wing J, Room 9)	Fan, amber, by G de Feure, French, abt 1900 . . . . .	Purchase.
GLASS (OBJECTS IN) . . . . . (Wing J, Room 9)	Vase, by Émile Gallé, French, 1896. . . . .	Purchase.
LACES . . . . .	*Sample of bobbin lace, Mechlin type, Russian, XIX cent . . . . .	Gift of Miss Dorcas Hedden.
LEATHERWORK . . . . .	*Book-cover, Italian (Venetian), XVI cent . . . . .	Purchase.
MANUSCRIPTS (Wing H, Study Room)	The Story of Tenjin, Japanese, modern.. . . .	Gift of Yamanaka and Co.
METALWORK . . . . .  (Wing J, Room 9)	*Chalice and paten, silver-gilt, Italian, early XVIII cent; appliqués (12), dancing figures, ormolu, end of XVIII cent.; candlesticks (2), ormolu; ewers (2), ormolu and glass, abt 1815-1830,—French . . . . .	Purchase.
PAINTINGS . . . . .	*Christ's Descent into Hell, by Hieronymus Bosch, Flemish, abt 1462-1516, View of Naples, gouache, French, abt 1830 . . . . .	Purchase
PRINTS, ENGRAVINGS, ETC. . . . . (Wing J, Room 9)	Engravings (2), Story of Androcles, early XIX cent; lithographs (2), colored, by Devéria, abt 1830,—French . . . . .	Purchase.
REPRODUCTIONS. . . . . (Wing H, Study Room)	Photographic copy of a painting attributed to Ma Yuan (Sung period), Ming period, Chinese, modern. . . . .	Gift of the late Charles L. Freer (1918).
SCULPTURE . . . . . (Wing J, Room 9)  (Floor II, Room 10)  (Wing J, Room 9)  (Wing E, Room 11)	Bust, ormolu, Louis XVIII, abt 1815-1825; bust, ormolu, Louis-Philippe, 1830-1848; bronze head of Beethoven, by Antoine Bourdelle, contemporary,—French . . . . . Statuette group, terracotta, signed and dated Pinelli, F., Roma, 1833,—Italian Head of Buddha, Siamese. . . . .	Purchase.  Anonymous Gift. Gift of the Jan Kleykamp Galleries.
TEXTILES.. . . .	*Pieces (3), gold brocade from Lucca, XIV cent; figured brocade representing Christ and the Magdalen, late XIV or early XV cent; strip of violet damask and front of a chasuble in brocaded white damask, XV cent,—Italian; brocade on silver ground, Persian, XVI cent.; black and white embroidery, English, XVI cent; embroidered velvet dress panels (4), Louis XVI period; silk fabric, Directoire period, XVIII cent.;	

\*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
(Wing J, Room 9)	pieces (53) including dresses and parts of quilted petticoats, principally toile du Jouy and chintz, mostly French, late XVIII or early XIX cent.; Aubusson carpet, French, 1820. . . . .	Purchase.
	*Cotton print (fragment), Italian (Siena?), XIX cent. . . . .	Gift of Miss Dorcas Hedden.
	*Mis-en-carte, designed for La Malmaison, by Jean François Bony, French, 1745-1825 . . . . .	Gift of H. A. Elsberg.
(Wing J, Room 9)	Curtains(2), brocade, French, abt. 1855 .	Gift of H. W. Bell.
	*Pieces (2) of velour, designed by G. de Feure, French, modern. . . . .	Gift of R. Haase.
WOODWORK AND FURNITURE . . . . .	*Armchair, Louis XV, by G. Sene; console, Louis XVI, style of Bevevan; armchairs (2); screen; armchair, by M. Gourdín, armchair, by L. Menel; armchair, by Brizard, XVIII cent; table and side-chairs (2), in palisander wood, designed by E. Colonna, 1899; vitrine, armchair, and side-chair, designed by G. de Feure, 1899-1900, mirror, end of XVIII or early XIX cent.; dessert (sideboard), and armchair (bergère gondole), abt 1830,—French . . . . .	Purchase.
(Wing J, Room 9)	*Frames (2) for overmantel mirrors, gilt wood, French, abt. 1830-1840. . . . .	Gift of A. Decour
ANTIQUITIES—CLASSICAL (Wing J, Room 4)	Kylix: interior, banqueter; exterior, warrior and athlete; Athenian, abt. 530-500 B C. . . . .	Lent by Albert Gallatin.
BOOKS, ETC. . . . . (Wing J, Room 9)	Chaucer's Works, printed by William Morris; Hand and Soul, by Dante G. Rossetti,—English, XIX cent. . . . .	Lent by Harold W Bell.
METALWORK (Floor II, Room 22)	Pieces (78) of silver, principally English, XVII-early XIX cent. . . . .	Lent by Guy Walker.
TEXTILES. . . . .	*Pieces (2) of brocade, Russian, early XIX cent. . . . .	Lent by Miss Dorcas Hedden
WOODWORK AND FURNITURE . . . . . (Wing J, Room 9)	Armchairs (2), carved and gilded wood; jardinière, wood with Sèvres plaques and ormolu mounts, French, middle of XIX cent . . . . .	Lent by Mrs. Morris Hawkes.
(Wing J, Room 9)	*Console table, rosewood, American (?), abt. 1855; armchair, rosewood, French, abt. 1870. . . . .	Lent by Harold W. Bell.

\*Not yet placed on exhibition

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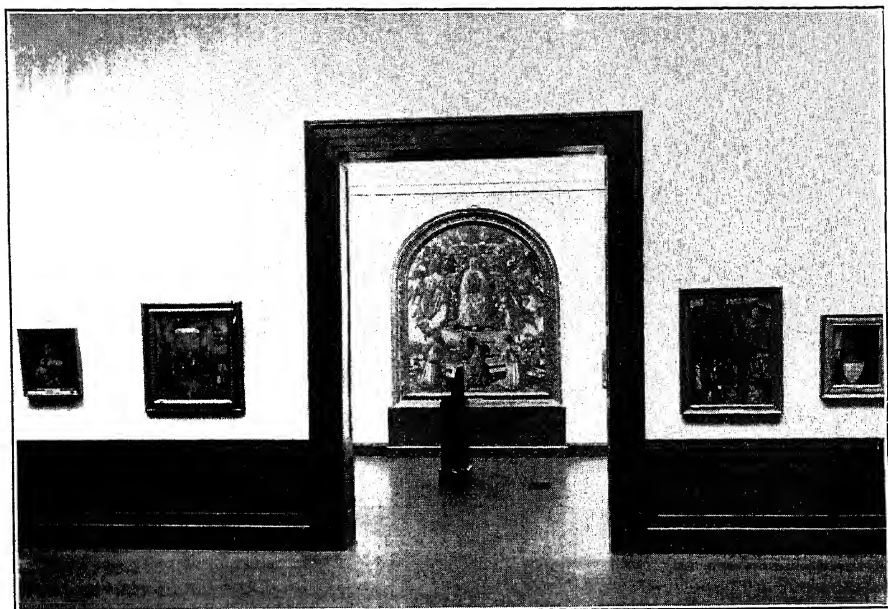
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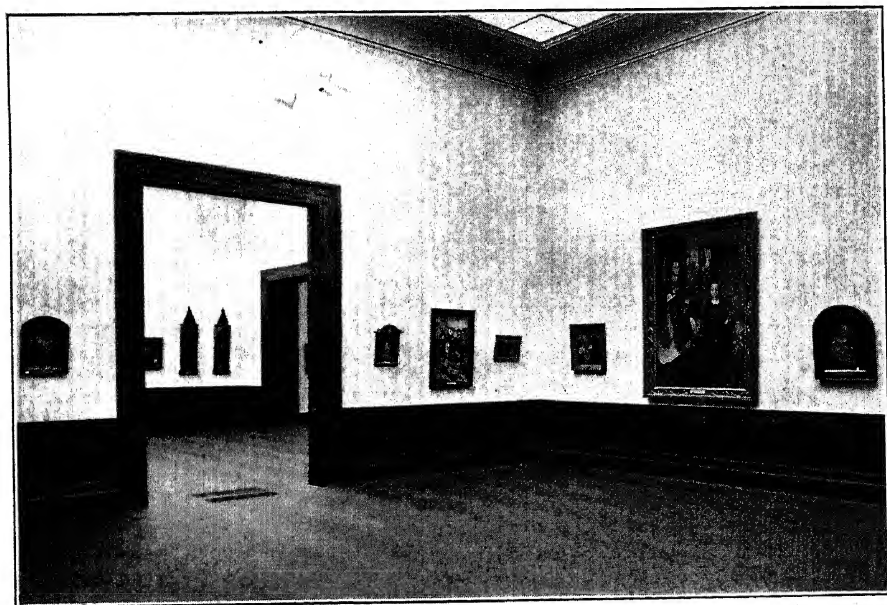
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# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N Y SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM

THE BULLETIN OF  
THE METROPOLITAN MUSEUM  
OF ART  
NEW YORK  
—  
VOLUME XXI



THE BULLETIN OF  
THE METROPOLITAN  
MUSEUM OF ART  
NEW YORK

—

VOLUME XXI

JANUARY  
TO  
DECEMBER MCMXXVI



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